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YEAR-BOOK
OF DECORATIVE ART

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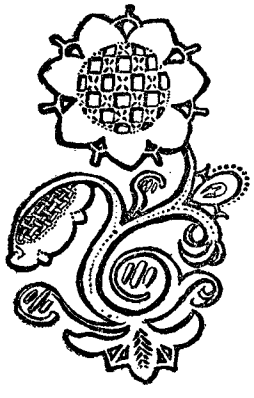


DIVISION I

GREAT BRITAIN

GREAT BRITAIN—SOME NOTES ON THE ILLUSTRATIONS.

THE last issue of "THE STUDIO" Year Book contained a survey of contemporary decorative and applied art in Great Britain, more especially of those branches which bear on the equipment and decoration of the home. The lack of originality in design, which charactised so much of the work being produced, was fully discussed, and attention was drawn to the danger of the incessant copying of the accepted styles of the past. It was pointed out that, while one might have the utmost respect and admiration for the productions of the old masters of design, to content oneself with continually reproducing their models must inevitably lead to loss of individuality and to the deterioration of workmanship. We do not propose to go over this ground again, and would only say that, judging by the majority of examples which have come under our notice, there has been very little change in the condition of British applied art during the past year.

A persual of the illustrations of British Domestic Architecture which accompany these notes will convince one of the steady progress which is being made in this important branch of art, and a brief description of some of the houses represented may prove interesting.

The house at Boscombe, designed by Mr. J. H. Brewerton (pages 9 and 10), is situated on the cliffs facing the sea, and commands extensive views of the Isle of Wight and the Solent to the south-east, and the Purbeck Hills to the west. It is built of brick, rough-cast with cement, while the roof is of low-toned hand-made tiles from Bishops Waltham. An interesting feature is the terrace of rough Purbeck stone, walled with soil for plants. A pergola, executed in oak by Mr. J. P. White, connects the front entrance door and the entrance gateway. The corridor illustrated on page 10 shows the simple character of the interior decoration.

The cottage and hunting-stable by Mr. W. H. Brierley (page 11) are built of red hand-made bricks, with wide joints, and the roofs are covered with red hand-made pantiles. All the external woodwork, such as windows, doors, etc., are of English oak, adze finished. Mr. Reynolds Chard's house in Sussex (page 12) is characteristic of a style which has attained considerable popularity in the South of England during the last few years.

The houses designed by Mr. Guy Dawber are invariably interesting, and "Tuesley Court" (pages 15 and 16) is certainly no exception. The house, which was only recently completed, stands on the southern slope of a hill, overlooking a great sweep of Surrey

hills and commons, and every advantage has been taken of the falls of the ground to introduce terraces and gardens at varying levels. The house is built of local stone, quarried in the neighbourhood, with the natural face left untouched, thus keeping the colour and texture of the stone intact. The windows and all actual structural portions, where the nature of the stone would not allow of its use, are in thin bricks, and the roofs are of thick hand-made tiles. Throughout the building simplicity of treatment and economy of upkeep have been carefully considered and everything is good and solid, but absolutely inexpensive to maintain—oak floors, joinery and panellings, all left from the tool and untouched with polish or stain, distempered walls and simple hangings and furniture. Though the house is large and the rooms are spacious, there is a delightful sense of repose pervading the whole building. The complete lay-out of the place—the entrance, the fore-court, the garage and stable block, the walled kitchen-gardens, terraces, and pleasure grounds—was planned by Mr. Dawber at one and the same time, with the result that the buildings and grounds in their entirety possess a homogeneous character which is particularly agreeable.

"The Pillars," Northwood (pages 17 and 18), designed by Messrs. Forbes and Tate, possesses several features of interest, and has been planned with a view to reducing domestic labour to a minimum. And the house has artistic as well as practical merit. The floors, staircases and window-sills are all of polished oak or Canadian elm. The angles of the rooms are rounded, as in hospital work. The exterior of the house is finished in red brick and thick hand-made dark red tiles, and there are two loggias.

We reproduce a coloured drawing of a house at Pinner by Messrs. Briggs and Browning (page 19). The exterior walls are rough-cast, with Suffolk brick arches to windows and entrance, and the roof is tiled. An illustration in colour is also given of a quaint and charming house near Silchester, designed by Mr. Norman Evill (page 29). The exterior walls are of "Old Basing" bricks, and the roof is of old tiles. The oak was procured from neighbouring barns and cottages. The garden was planted four or five years ago in anticipation of the house. Two examples of Mr. Stanley Hamp's work are shown here, "Marsham's Farm," Gerrard's Cross (page 22), and a house at Tadworth (page 23). Both are good specimens of modern country houses, and the elevations are particularly attractive. The house at Stinchcombe Hill, designed by Mr. Morley Horder (page 31), is very different in style to the two houses just mentioned, though typical of a class of country house which is springing up in the Midland and Southern Counties.

"High Greenan," Ayrshire (page 32), is an excellent example of modern Scottish domestic architecture. It was designed by Mr. Kennedy Hunter, and occupies a site commanding a fine view of the Firth of Clyde. The house is of brickwork throughout, on the "cavity-wall" system, and is finished outside with rough-cast. The roof is of Scotch slates, uneven in colour. A special feature of the interior is the large sitting-hall, illustrated here, which is finished with pine panelling stained dark. The fireplace of red brickwork is designed to suit the scheme, simplicity being aimed at throughout. Another Scottish house is illustrated on page 65, "Den-of-Gryffe," Kilmacolm, designed by Mr. James Salmon, the well-known Glasgow architect.

Several illustrations are given on pages 43 to 49 of two delightful houses by Mr. C. E. Mallows, one in Kent and the other in Norfolk. Apart from the interesting character of these designs, especially those showing the planning of the gardens, Mr. Mallow's admirable draughtsmanship enables him to present his work in a most attractive form. The house in Kent was designed for a site of about five acres, with a large central space of flat ground, on which the house was erected, near the northern extremity. This allowed sufficient room on the south side for the formal treatment of the gardens, as shown in the perspective view and plan (page 46). At the western side there is a precipitous descent to meadows below, and on the north a combe joins the same level of meadows. The treatment of the ground is indicated in the drawing of the north or entrance front (page 44). To the south and east there is a table-land, falling slightly towards the south, which forms an excellent space for a kitchen-garden. The exterior walls of the house are of hand-made brick in varying tones of red and purple, and the roof is covered with red hand-made tiles.

The proposed house in Norfolk is intended to meet the requirements of a shooting-box, and the materials to be used are local stone, flint, and brick for the walls, and reed-thatching for the roof. The plans, both of the house and garden, have been governed by considerations of economy, not only in initial outlay, but also in upkeep, particularly in the garden portion. The conditions of the site include a somewhat flat and general contour, having a slight fall from west to east, with a greater fall from the north to south boundary. A small stream winds away to the river beyond, and forms a pleasant feature in the boundary line at that part.

Mr. O. P. Milne's "Sprowston Court," near Norwich (pages 50 and 51), is placed on the outskirts of a wood which forms a screen between the house and the road. A simple Queen Anne

motif has been chosen for the design, a type which is somewhat common in the district. The house is built of small Dutch facing-bricks, of rough texture, a purplish colour being used for the filling of the walls, and a redder tone for the dressings to windows and doors. The roofs are of pantiles. The interior is simple and restrained in character and well-planned. Another house of sound and pleasing design is that at Bickley Park, which Mr. C. H. B. Quennell has erected (page 59). The external walls are faced with hand-made bricks of agreeable texture and varied in colour, harmonising with the Kentish hand-made tiles of the roof and the grey tones of the external woodwork. A feature of the interior is the large lofty hall with a gallery at one end.

The substantial character of the house at Brandsby, designed by Mr. Fred Rowntree (page 62), is due to a large extent to the somewhat severe effect of the roughly hammer-dressed free-stone, especially quarried locally, of which the house is built. The lintels and facing to the porch, and the mullioned windows are of stone from the West Riding. The oak timber-framed gable, which connects the boldly-projecting bays on the south front, gives value to a deep-recessed balcony extending over the verandah below. This balcony forms an open-air bedroom. The roof is covered with dark-coloured tiles, finishing flush with the stone gables.

The position which Mr. Baillie Scott holds amongst English architects imbues his work with unique interest. Seldom has he been more successful than with his house "Undershaw" at Guildford (pages 66 to 69), which, both from an artistic and practical point of view, is eminently satisfactory. A detailed description of the house will be found in THE STUDIO, Vol. XLVI., page 293, contributed by the architect when he first planned the house. Read in conjunction with the photographs of the finished structure, which we have been permitted to reproduce here, it will be found of considerable interest.

"The Web," Witley, designed by Messrs. Tubbs and Messer (page 73), overlooks the West Surrey Golf Course. The lower exterior walls are faced with purple stocks of uneven colour, the first floor being covered with thick sand-faced red tiles. The tiled roof has "swept" valleys and rounded hips. The materials have been carefully chosen and the house already has the appearance of age. The house at Beaulieu (page 74), designed by the same architects, has been erected on a well-wooded site on the banks of the river. The elevations are rough-cast, with mixed red and purple bricks for the chimney stacks. The roof is covered with old tiles, and the gable with rough elm boarding.

It is always gratifying to find the work of British architects appreciated outside their own country, and for that reason the large house, "Voor Linden" (pages 33 to 35), is of particular interest. It is situated about four miles from The Hague, amidst typical Dutch scenery. The exterior walls are of small hand-made Dutch bricks of two tones of red, the arches over the windows and doors being of hand-made tiles. The roofs are covered with rough English-made tiles, and the main entrance has stone dressings. The great hall, of which we give an illustration in colour, is lighted by a dome, and the woodwork is executed in fumed oak. On page 77 is shown an entrance hall at "Schloss Heesen," Westphalia, also designed by an English architect, Mr. Sydney Tugwell.

Several designs for interiors are reproduced here in colours. Those by Mr. Murray Adams-Acton on pages 8 and 13 show delightful schemes of colour, the design for a Tudor dining-hall being particularly pleasing. The bedroom designed by Mr. Leslie B. Cook (page 41) also displays a right feeling for harmonious arrangement and colour. More modern in feeling is the original design for a drawing-room ingle by Mr. John Ednie, the Scottish architect (page 53); while the cottage interior by Mr. William Mackintosh (page 57) is delightfully picturesque and restful in effect. The side of a dining-room designed by Mr. Herbert C. E. Walker (page 71) is interesting, more especially for its subtle and refined colouring.

The remaining illustrations in the British section consist of various examples of applied art. The massive mahogany bookcase, designed by Mr. W. C. Stafford and executed by Messrs. Morris and Co. (page 79), is simple and dignified in design and of good proportions. Mr. John W. Bennett's skill as a wood-carver is well exemplified in his oak settle (page 80), and the three panels shown on the same page are admirably executed. Other examples of wood-carving will be found on pages 89 and 120, the carved mirror-frame by Mr. Joseph Armitage being particularly interesting. It is of mahogany, gilded with pure gold.

Baron Rosenkrantz's mural panels for a Music Academy (page 81) are pleasing in effect and well suited for their purpose; while the design by Mr. R. Morton Nance (page 82) is characteristic of a style of decoration which is peculiarly his own, and in which he has attained considerable success. The plaster relief ceiling and rieze by Mr. G. P. Bankart (page 83) are designed and carried out with that skill and deftness which we are accustomed to find in his work. In this particular branch of applied art he is unrivalled at the present time. The design for a gesso panel by Miss Jessie King, reproduced in colour on page 87, displays the quaint and subtle

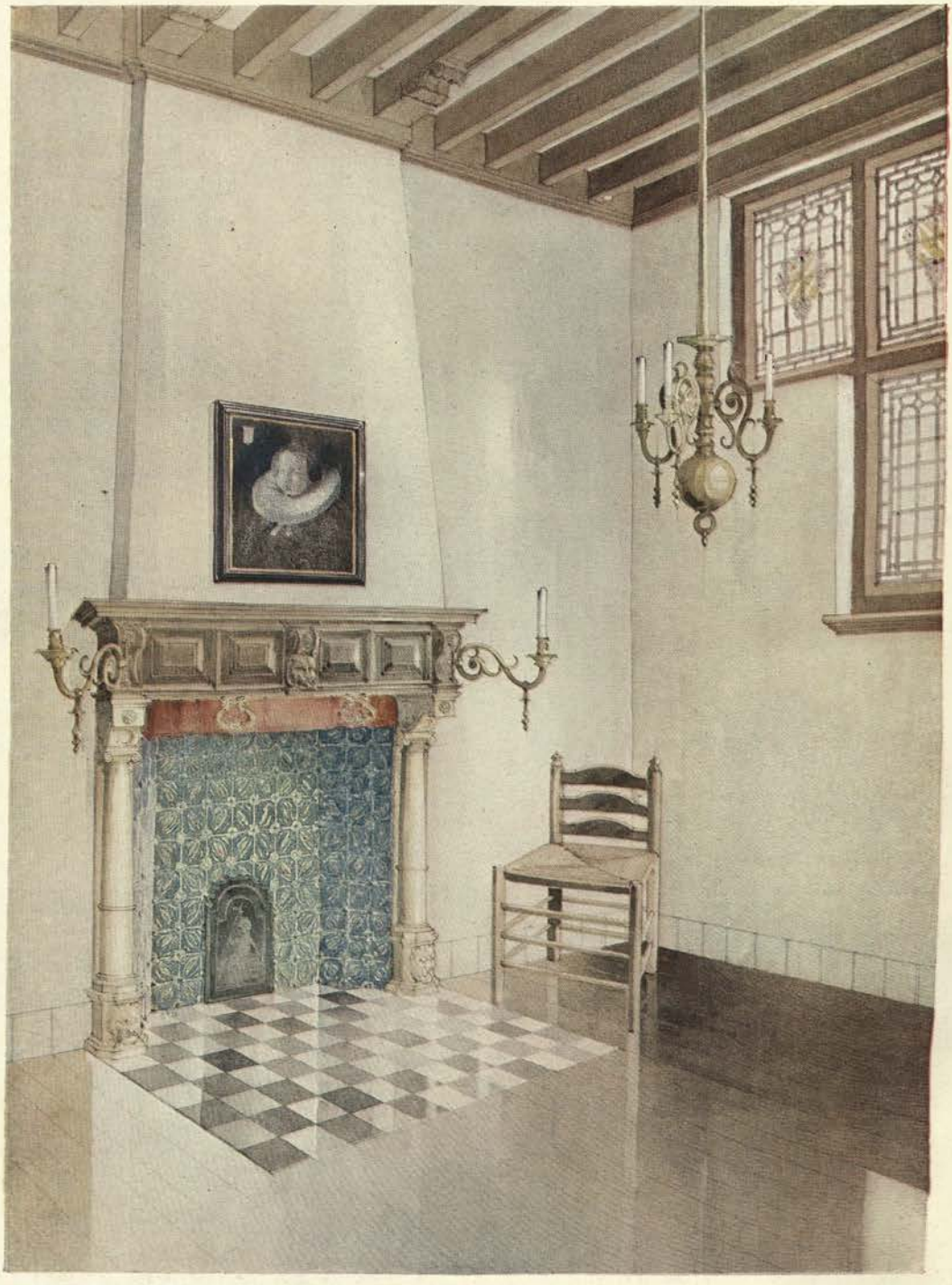
imagination of this versatile artist, whose work is invariably unique and fascinating. The beauty of Mr. R. J. Emerson's bronze reliefs is well depicted in our illustrations (page 84), while the sketch for a mural panel by Mr. J. Edgar Mitchell (page 85) reveals the soundness of his draughtsmanship.

Of the examples of stained glass shown here the windows designed by Mr. Peter Grant for Messrs. Oscar Paterson (page 91), and by Mr. Arthur A. Orr for Mr. Reuben Bennett (page 96), are noteworthy achievements; while the two examples by Mr. M. V. Breitmayer, reproduced in colour on page 93, show a feeling for decorative effect.

Some excellent examples of embroidery are illustrated (pages 97 to 102), mostly from Glasgow, where that gifted artist Miss Ann Macbeth and her pupils are producing good work. The design given in colour (page 99) is typical of Miss Macbeth's style, and several of the others show the influence of her teaching.

In the leadwork of Mr. G. P. Bankart (pages 105 and 106) we find the same commendable restraint in ornamentation which characterises his plaster-work, already mentioned. Several illustrations are given of metal-work designed by Mr. Edward Spencer and executed by members of the Artificers' Guild (pages 107 to 111). Beauty of form and skilful workmanship are exemplified in these pieces, each of which bears the stamp of Mr. Spencer's instinctive feeling for design and sense of fitness. The beauty of Mr. Alexander Fisher's metal and enamel work has often been referred to in this publication. The three pieces shown on page 112 are characteristic of his art, the cup with the carved ivory and enamel bowl, and the bronze mirror-frame, being particularly fine examples.

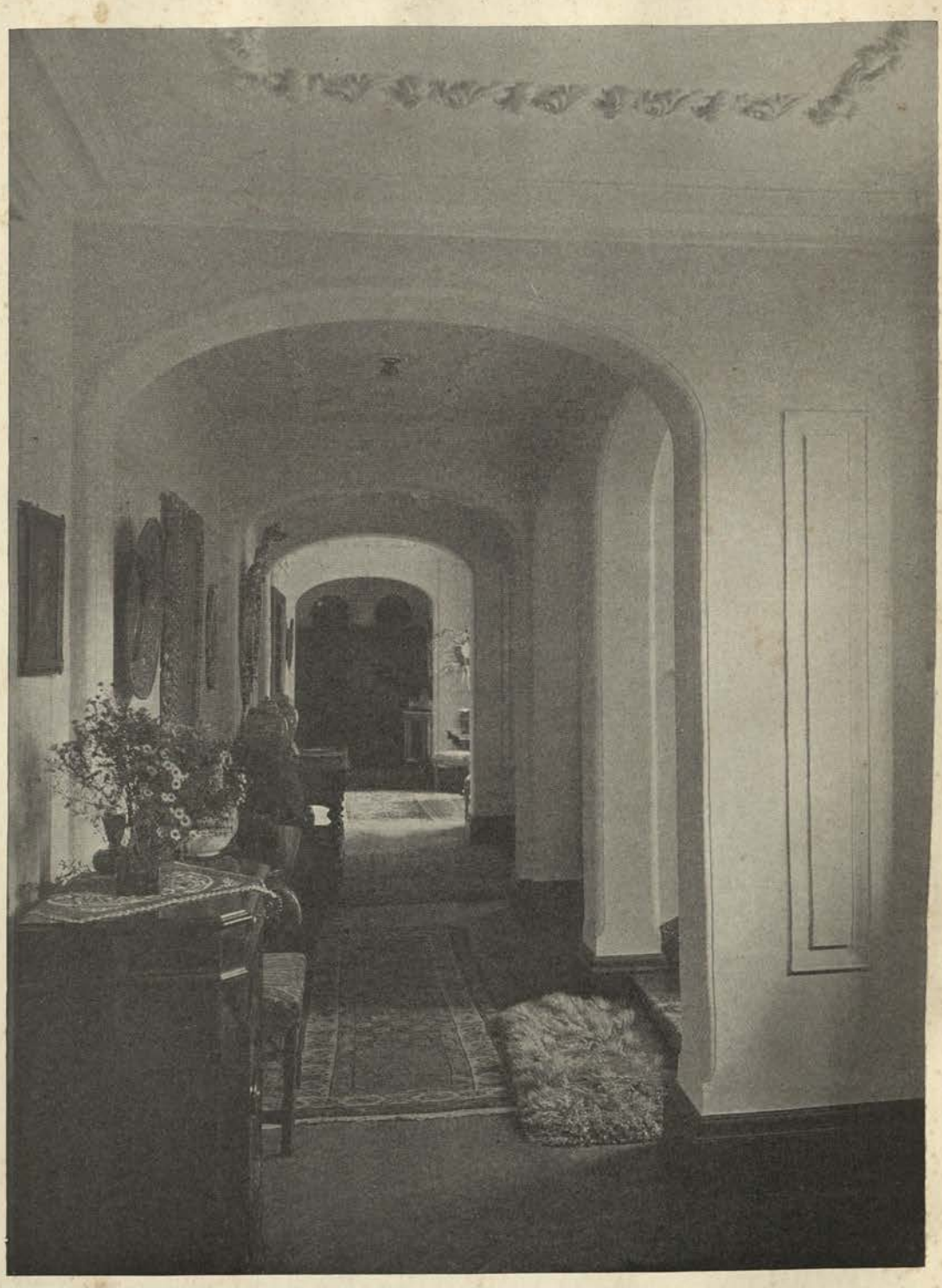
A group of pottery by Miss Annie P. MacNicol and Miss Ann Macbeth is given in colour on page 113. It is an attempt to render, by means of simple brush treatment in underglaze colours, a new form of decoration for ordinary trade ware. The result is eminently satisfactory, and this simple and unpretentious pottery should find a ready market. Messrs. Pilkington's "Lancastrian Lustre" pottery (pages 115 to 119) is always interesting. Both as regards design and texture it is unrivalled at the present time, and the examples we are enabled to show this year indicate that the high standard set up has been well maintained. The two pieces reproduced in colours, closely representative in style and quality of the old Persian and Italian lustres, are splendid achievements, of which the firm has every reason to feel proud. The beauty and richness of the broken colour is remarkable.



ENTRANCE HALL DESIGNED
BY MURRAY ADAMS-ACTON.

HOUSE AT BOSCOMBE

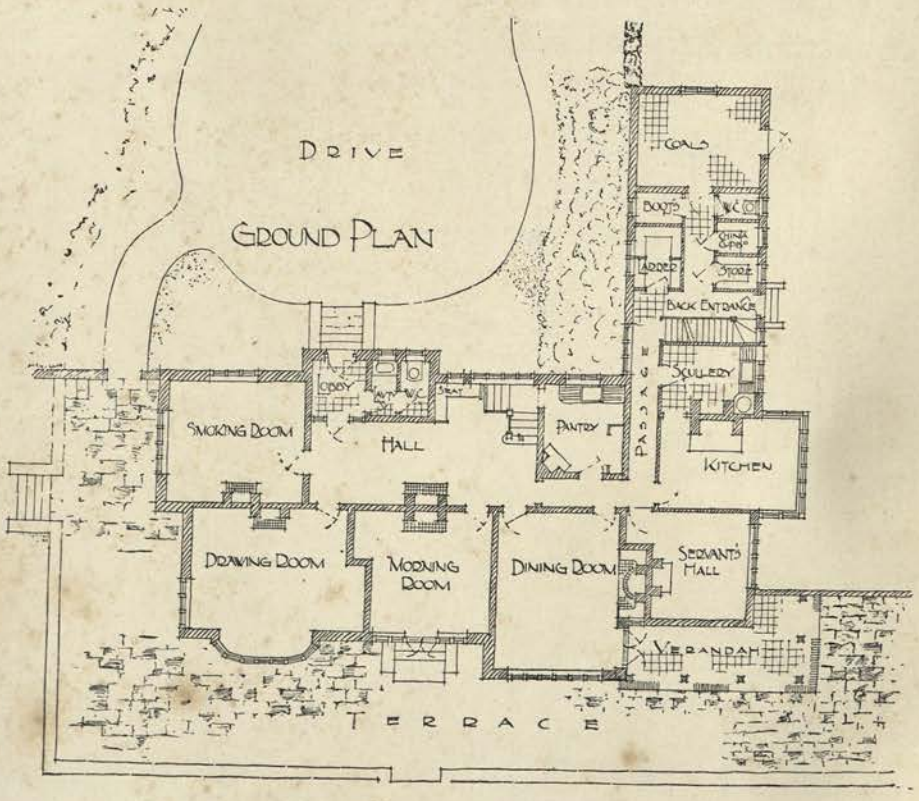
J. H. BREWERTON, F.R.I.B.A., ARCHITECT



HOUSE AT BOSCOMBE—A CORRIDOR. J. H. BREWERTON, F.R.I.B.A., ARCHITECT

"BISHOPTHORPE GARTH," YORK

W. H. BRIERLEY, F.S.A., F.R.I.B.A., ARCHITECT

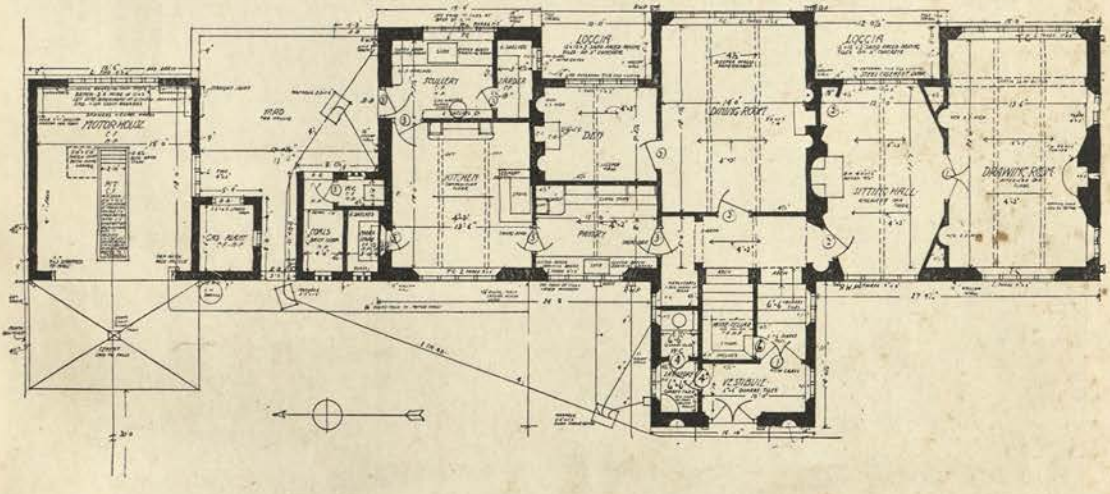


HOUSE IN SUSSEX. A. REYNOLDS CHARD, ARCHITECT

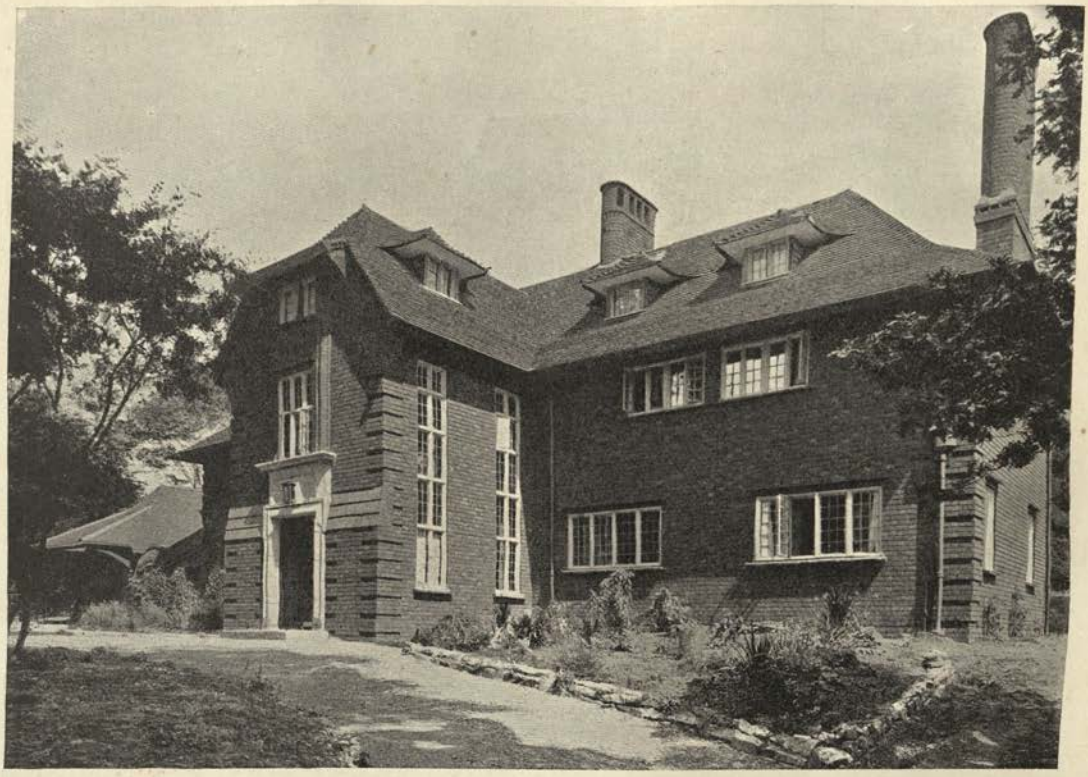
DINING-HALL DESIGNED BY MURRAY ADAMS-ACTON.

"TUESLEY COURT," GODALMING. E. GUY DAWBER, F.R.I.B.A., ARCHITECT

"TUESLEY COURT," GODALMING. E. GUY DAWBER, F.R.I.B.A., ARCHITECT



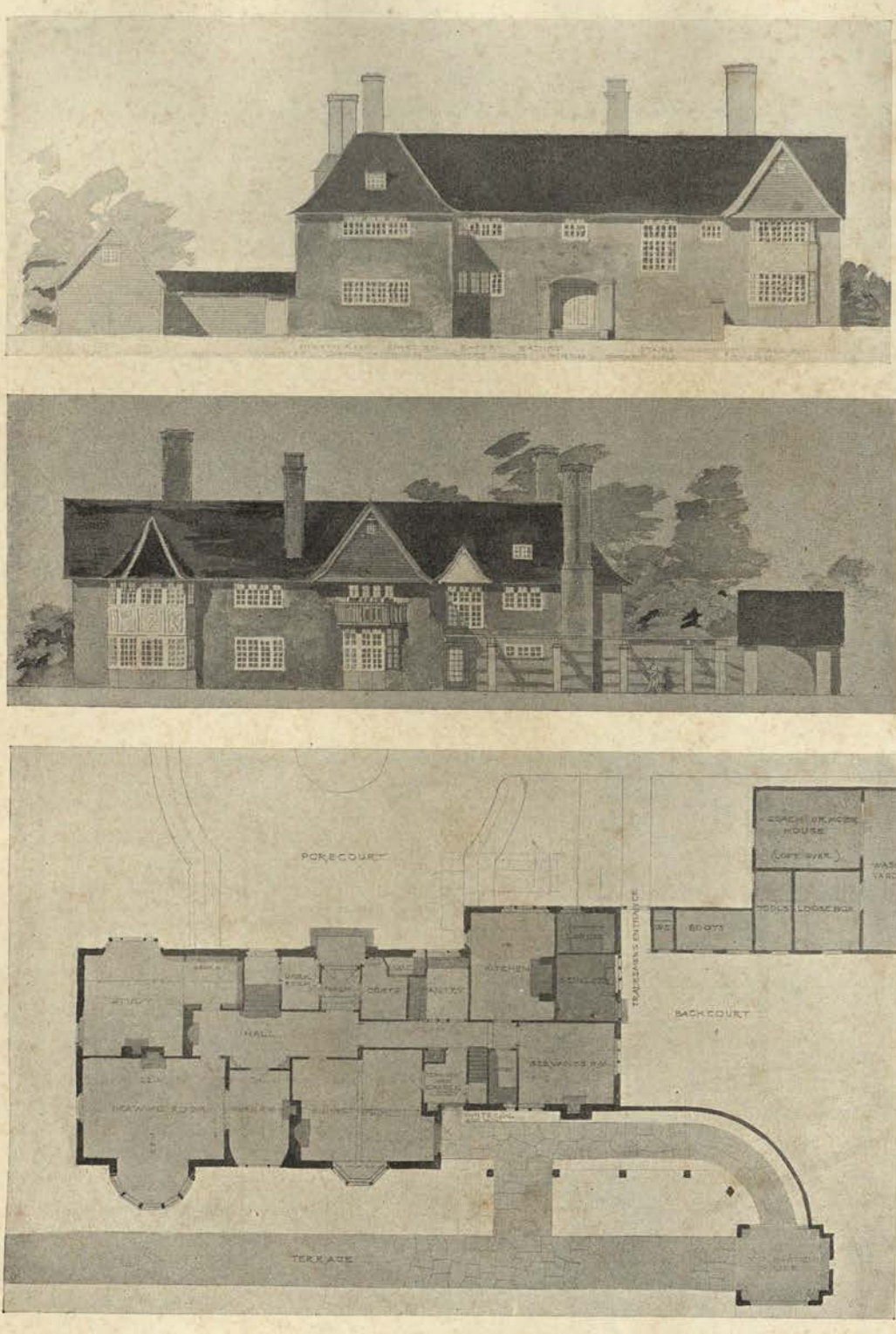
"THE PILLARS," NORTHWOOD
FORBES AND TATE, ARCHITECTS



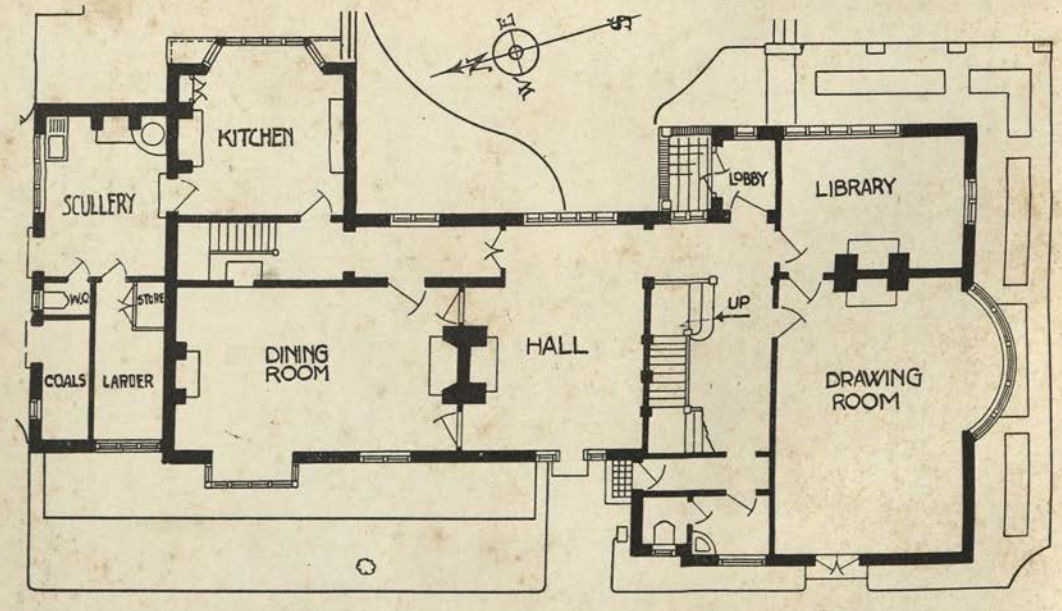
"THE PILLARS," NORTHWOOD — FORBES AND TATE, ARCHITECTS

HOUSE AT GIDEA PARK, ROMFORD — FORBES AND TATE, ARCHITECTS

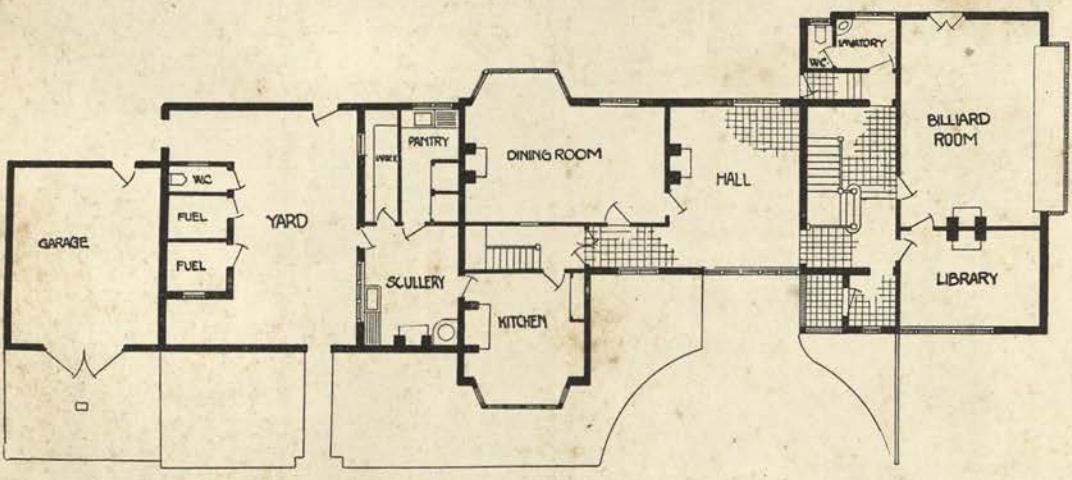
HOUSE AT PINNER. R. A. BRIGGS AND BROWNING, ARCHITECTS.



HOUSE AT LICHFIELD. W. CURTIS GREEN, F.R.I.B.A., ARCHITECT



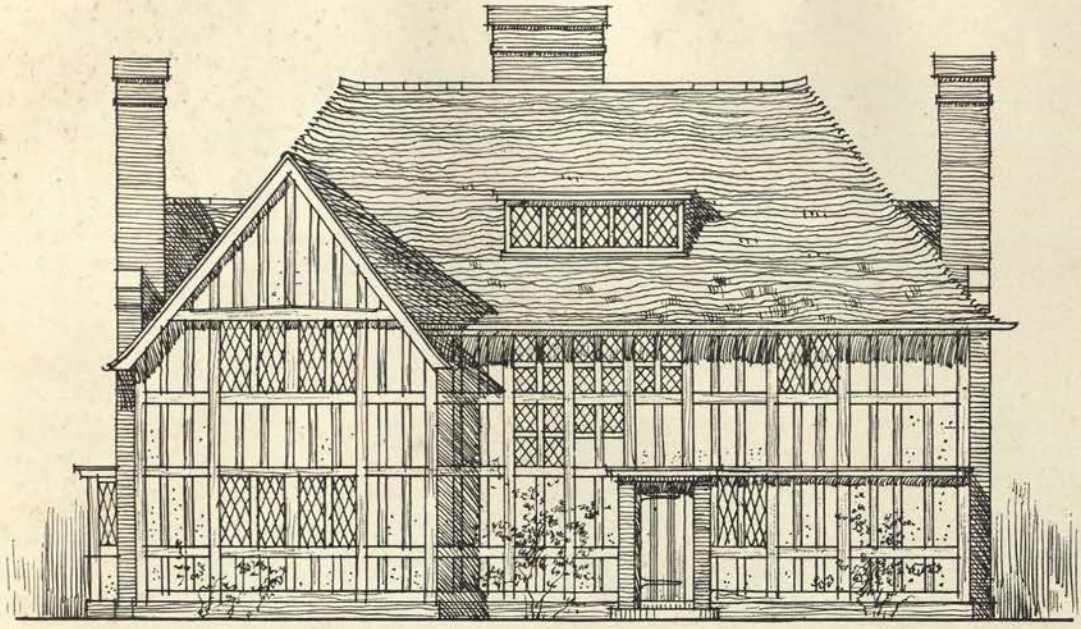
"MARSHAM'S FARM," GERRARD'S CROSS. STANLEY HAMP, A.R.I.B.A. (COLLCUTT AND HAMP), ARCHITECT

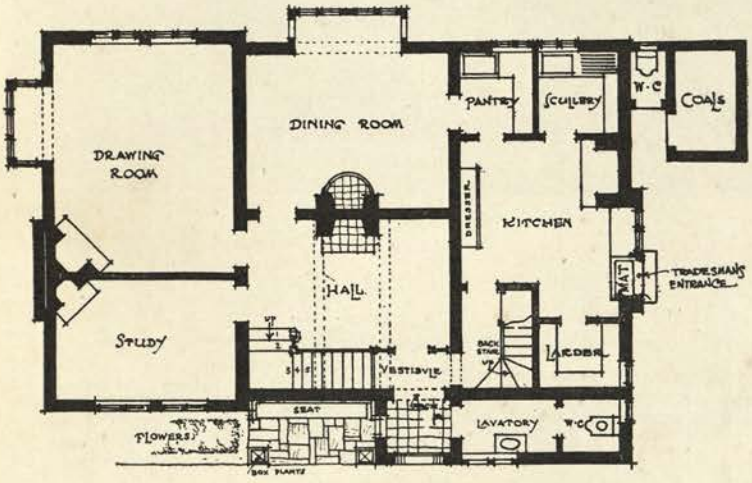


HOUSE AT TADWORTH. STANLEY HAMP, A.R.I.B.A. (COLLCUTT AND HAMP), ARCHITECT

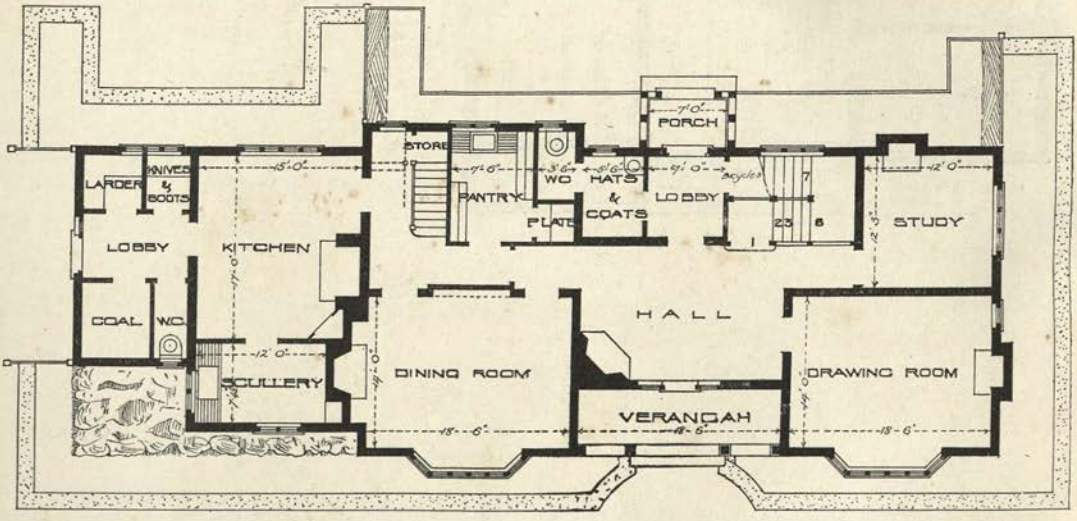
"THE LODGE," THAMES DITTON
A. JESSOP HARDWICK, F.R.I.B.A.
ARCHITECT

DINING-ROOM DESIGNED BY LESLIE B. COOK. EXECUTED BY MAPLE & CO., PARIS.



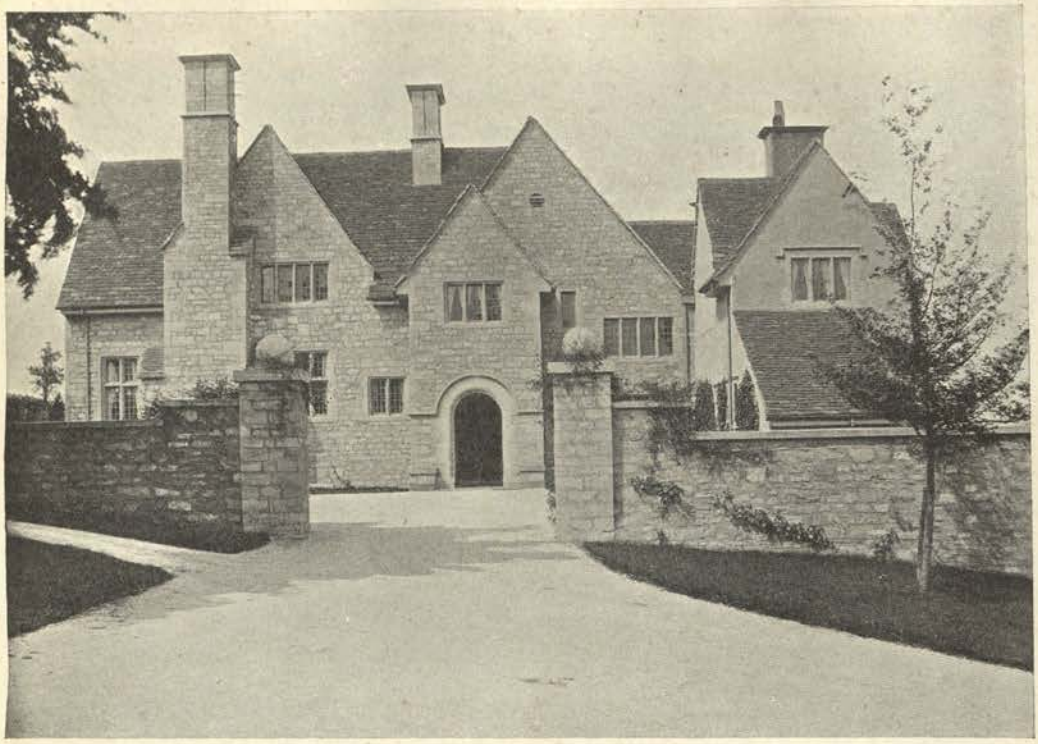


DESIGN FOR A SMALL COUNTRY HOUSE
L. A. HAYES, A.R.I.B.A., ARCHITECT

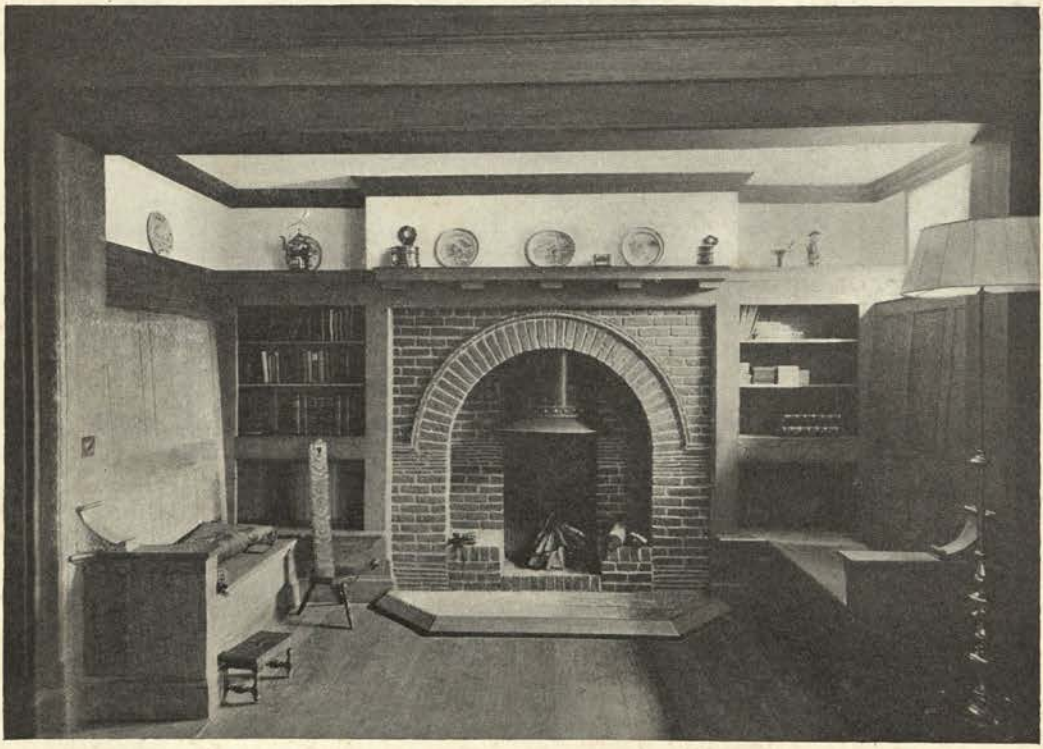


"WOODBURY," SURBITON. WALTER E. HEWITT, A.R.I.B.A., ARCHITECT

HOUSE AT SILCHESTER. NORMAN EVILL, ARCHITECT.



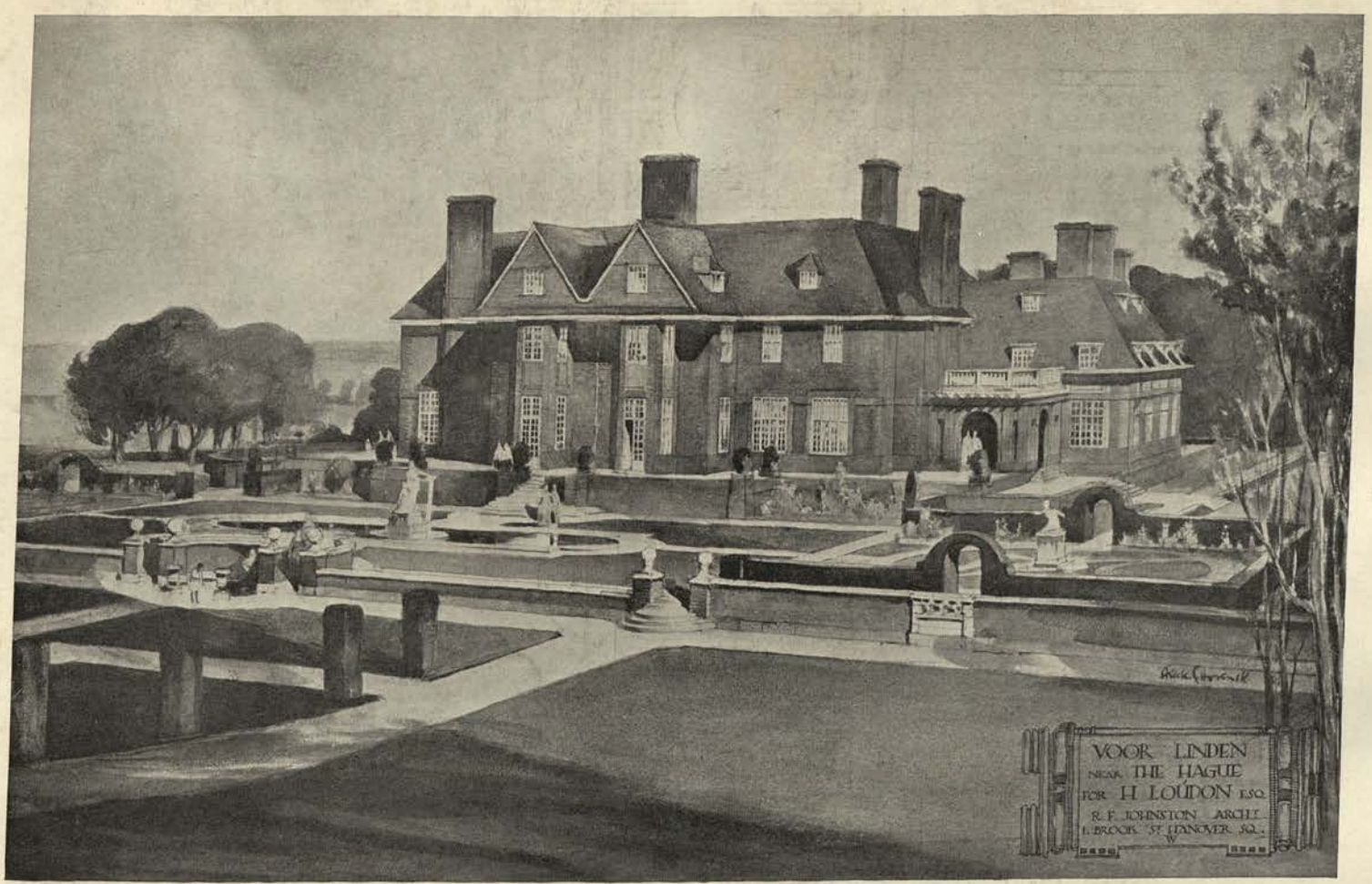
HOUSE AT STINCHCOMBE HILL, GLOS. P. MORLEY HORDER, F.R.I.B.A., ARCHITECT



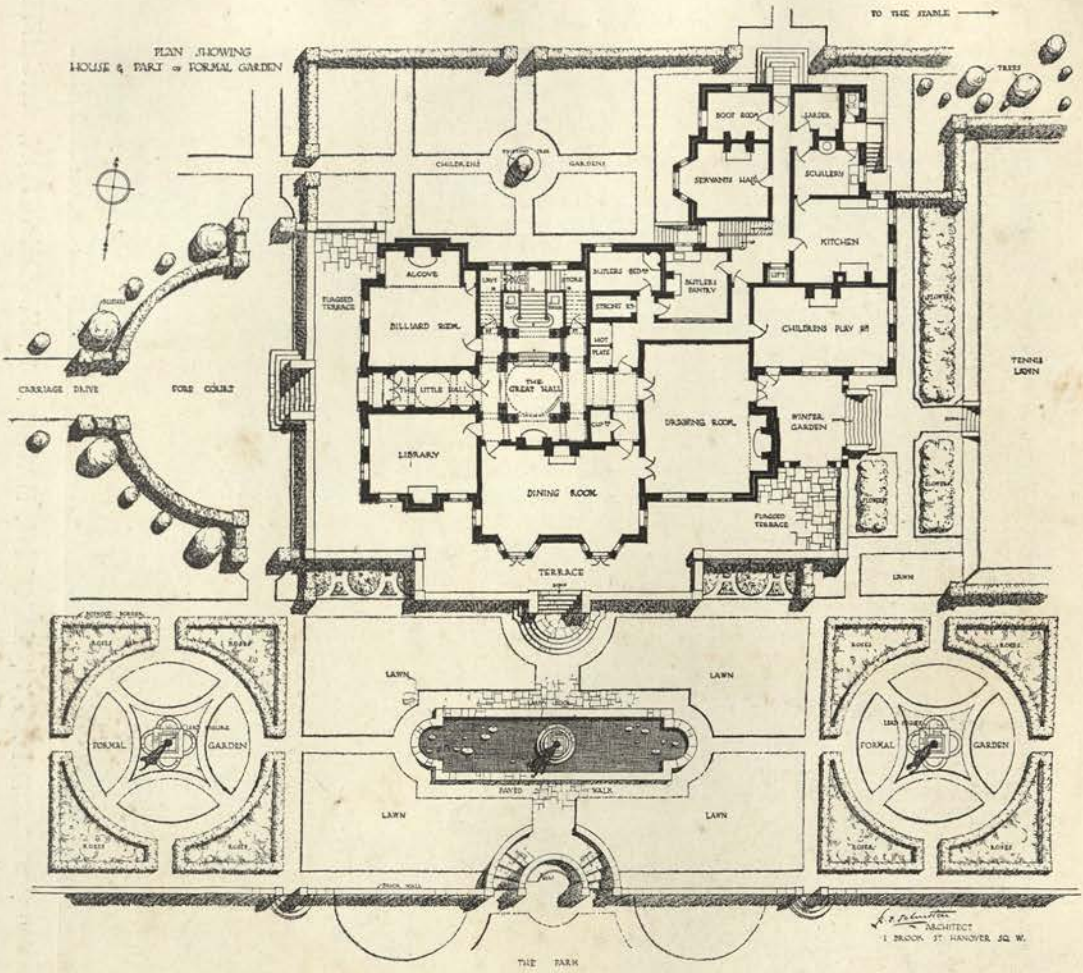
ENTRANCE HALL AT TRING P. MORLEY HORDER, F.R.I.B.A., ARCHITECT

"HIGH GREENAN," AYR—VIEW FROM SOUTH-EAST, AND THE INNER HALL

J. K. HUNTER, F.R.I.B.A., ARCHITECT

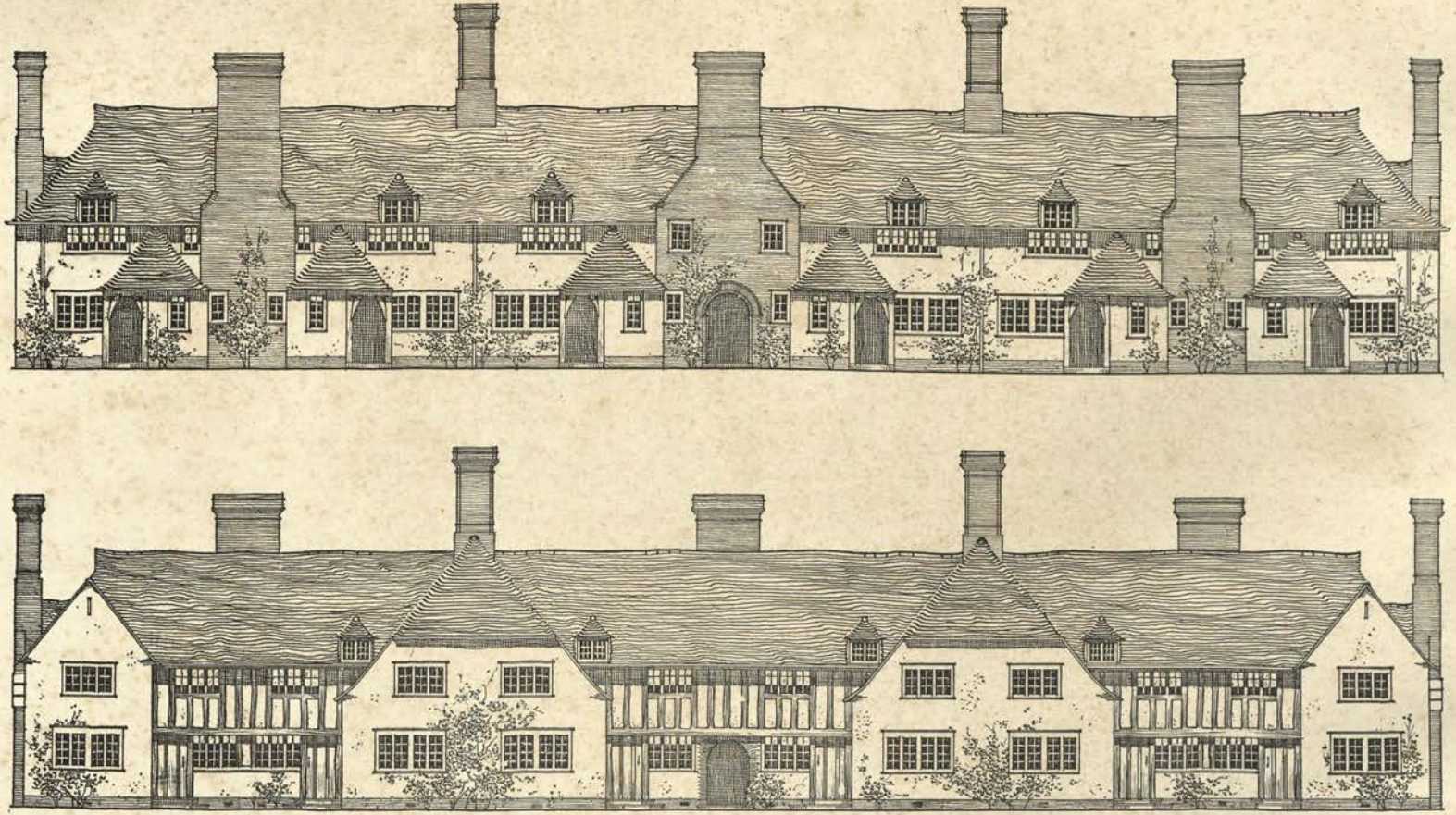


"VOOR LINDEN," NEAR THE HAGUE. R. F. JOHNSTON, ARCHITECT

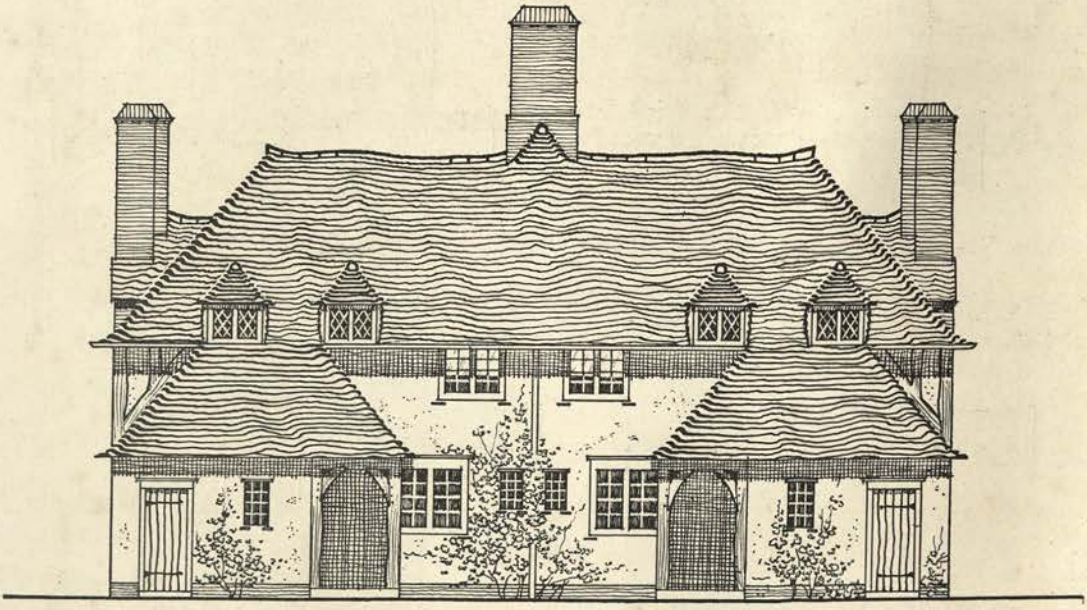


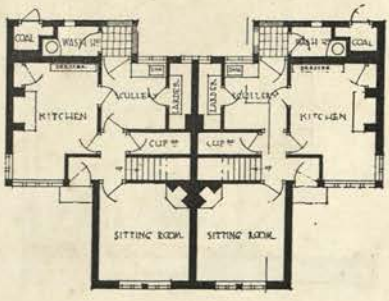
"VOOR LINDEN," NEAR THE HAGUE. PLAN OF HOUSE AND PART OF FORMAL GARDEN (*see* P. 33). R. F. JOHNSTON, ARCHITECT

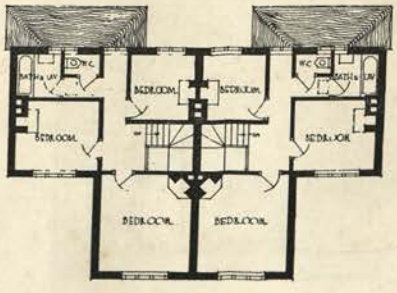
THE GREAT HALL AT "VOOR LINDEN," NEAR THE HAGUE. R. F. JOHNSTON, ARCHITECT.



GROUP OF COTTAGES AT LETCHWORTH. R. F. JOHNSTON, ARCHITECT

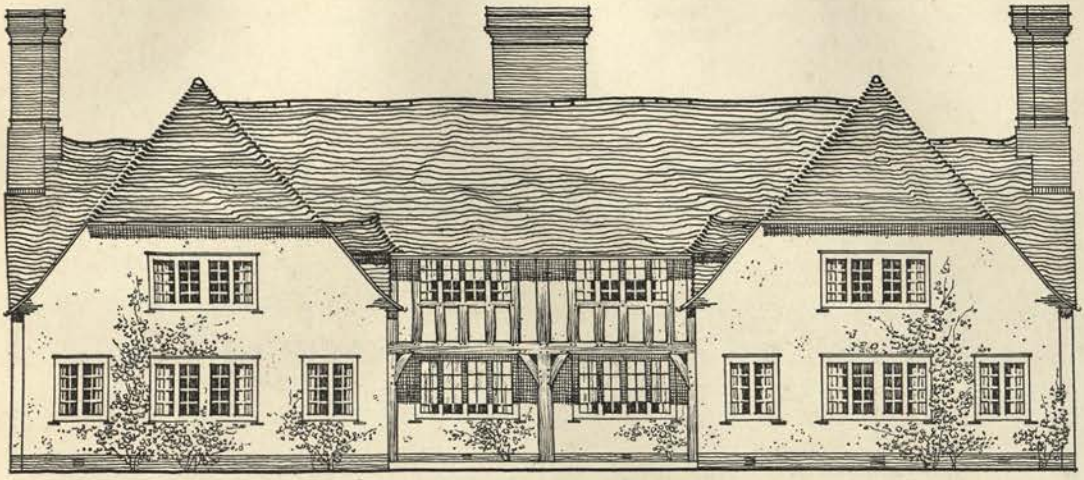


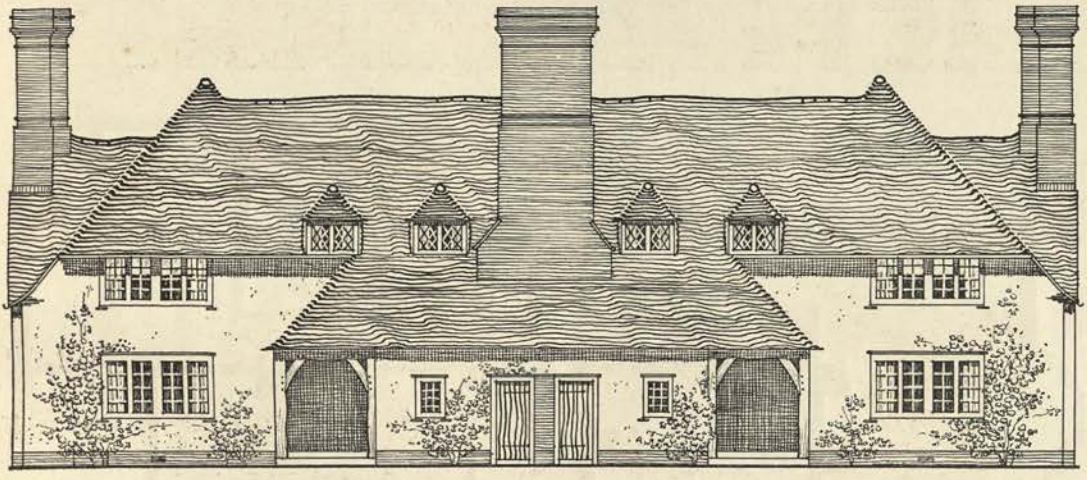


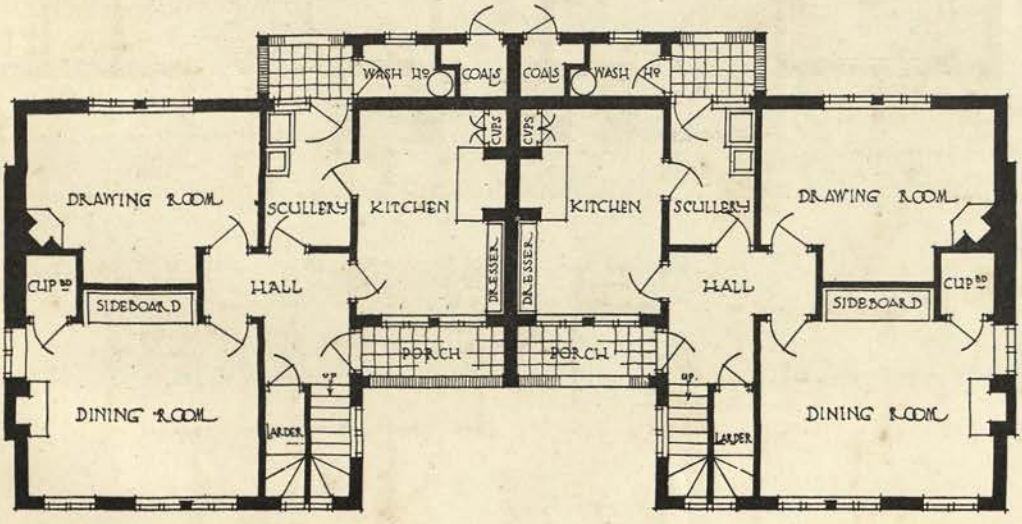


PAIR OF COTTAGES AT LETCHWORTH

R. F. JOHNSTON, ARCHITECT

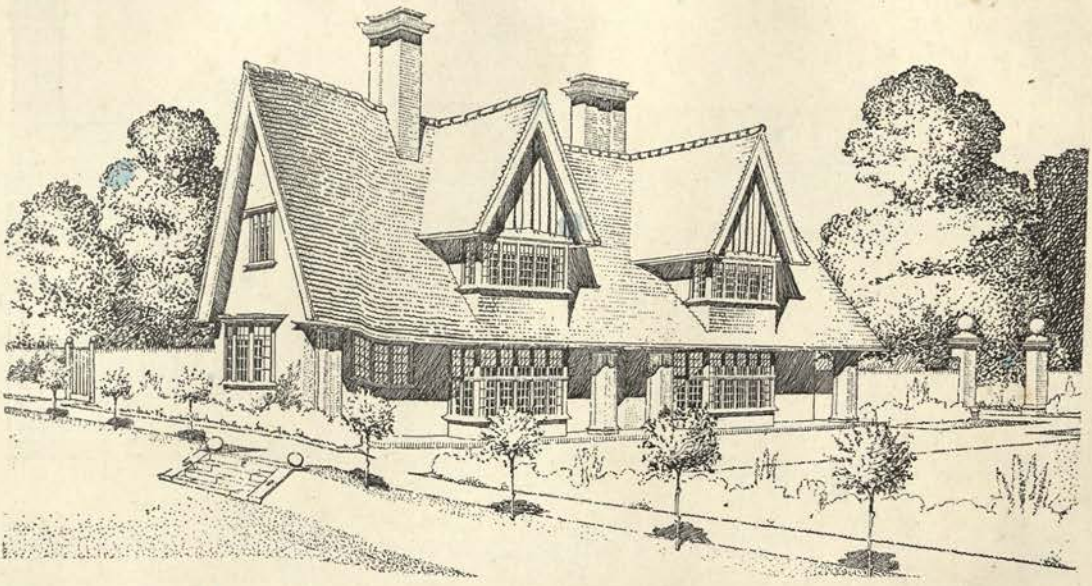


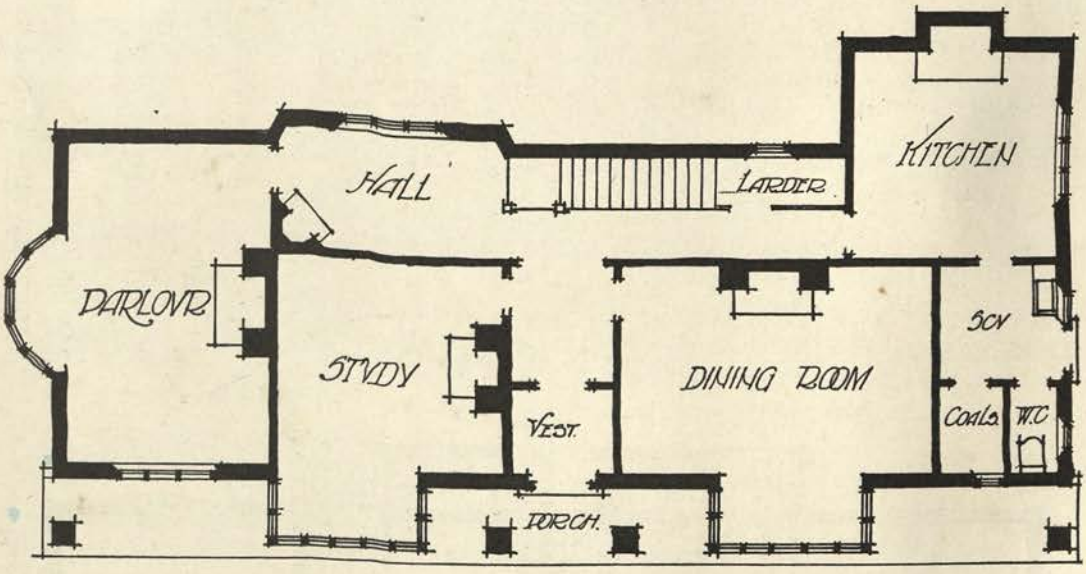




PAIR OF COTTAGES AT LETCHWORTH

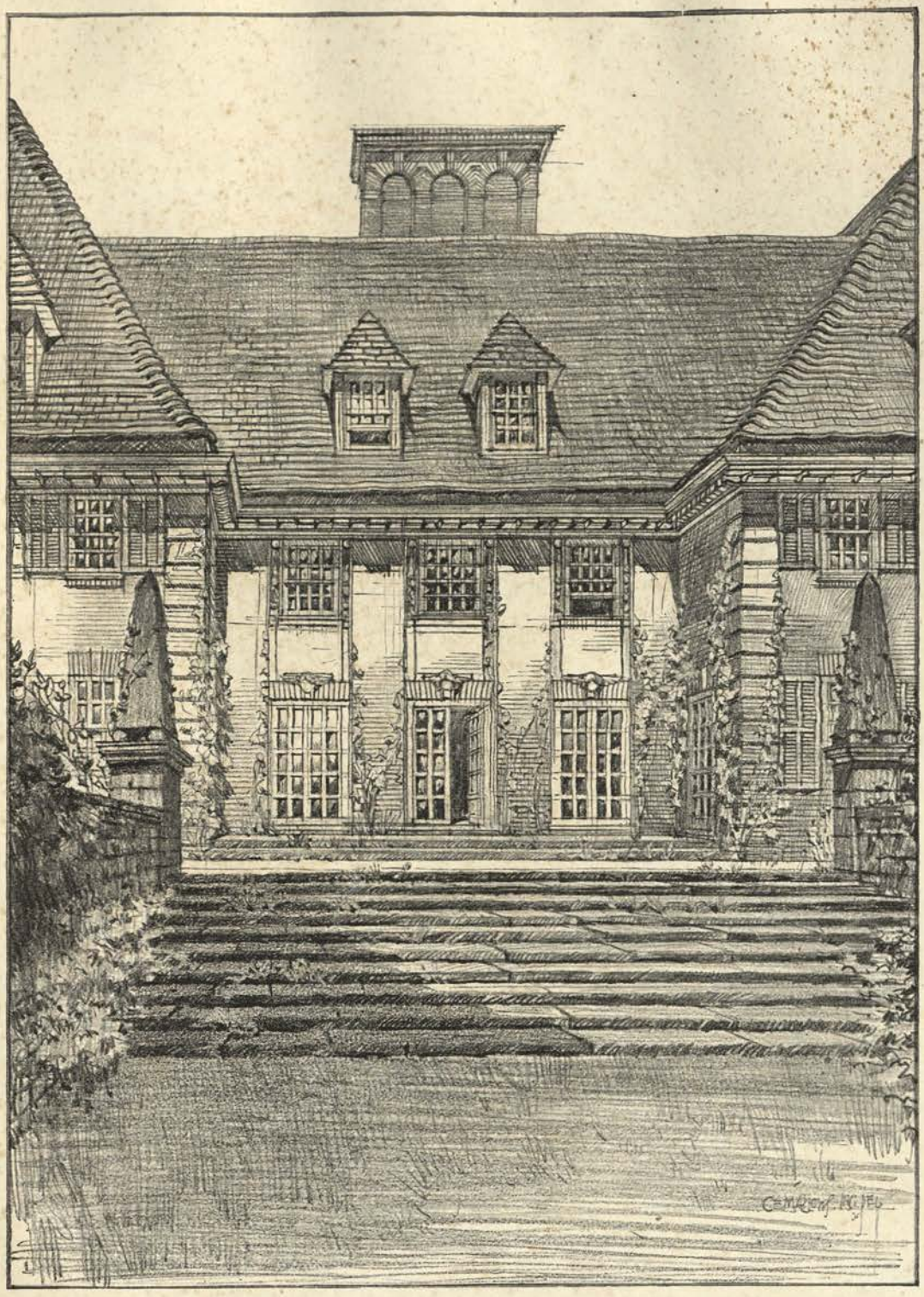
R. F. JOHNSTON, ARCHITECT





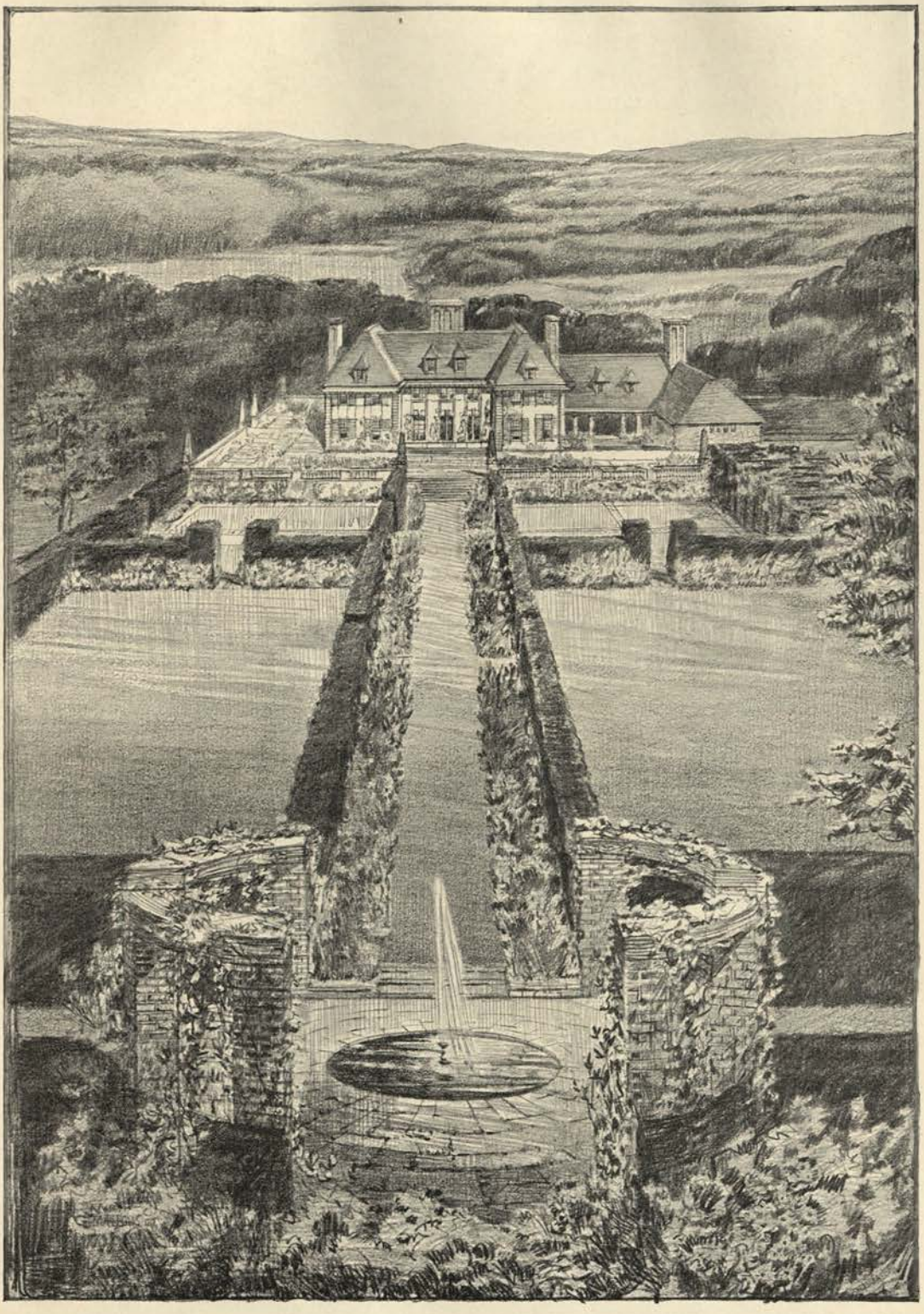
"ROSECOURT," CHESHAM BOIS, BUCKS.
HAROLD KENNARD, A.R.I.B.A., ARCHITECT

BEDROOM DESIGNED BY LESLIE B. COOK.

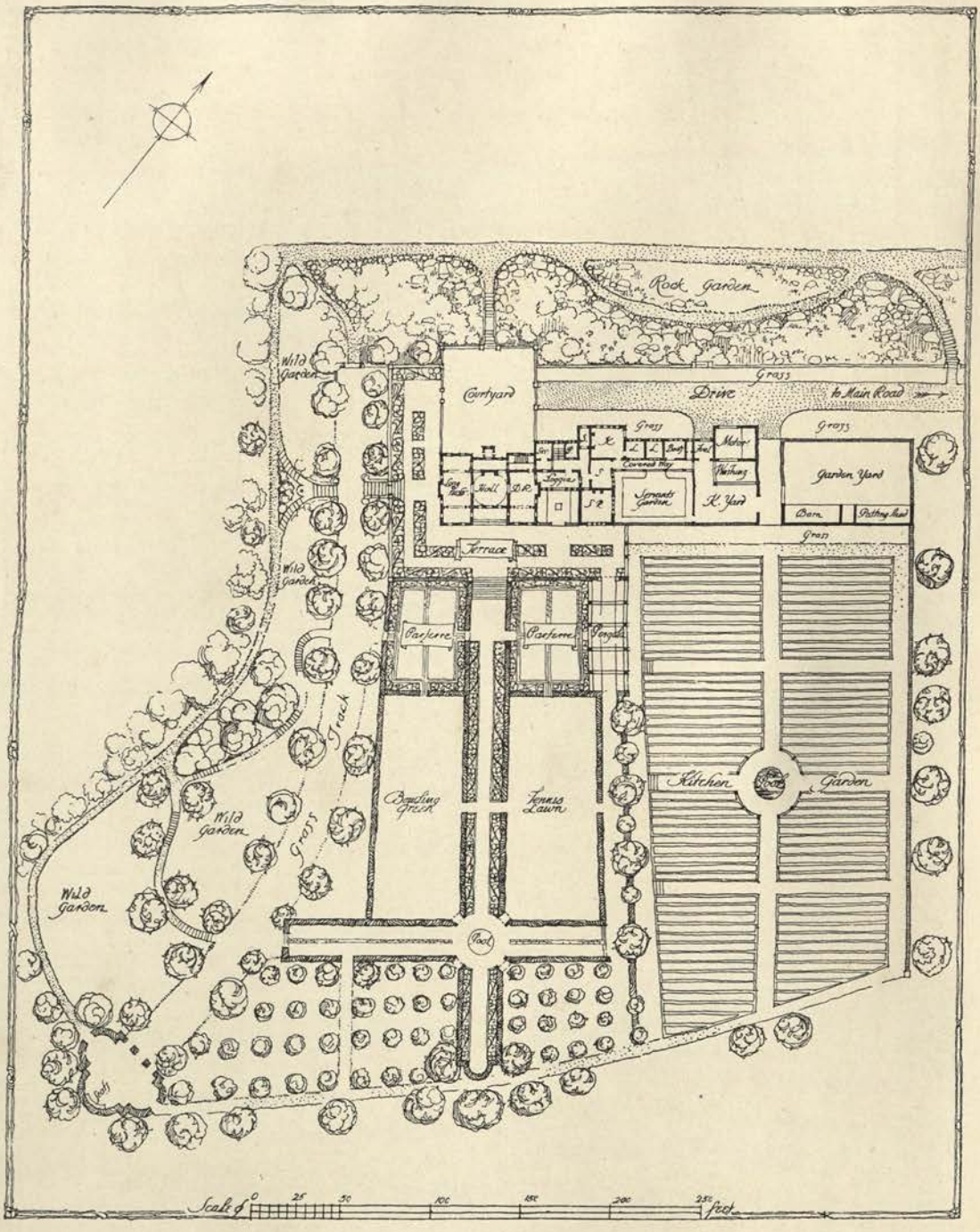


HOUSE IN KENT—THE TERRACE STEPS
C. E. MALLOWS, F.R.I.B.A., ARCHITECT

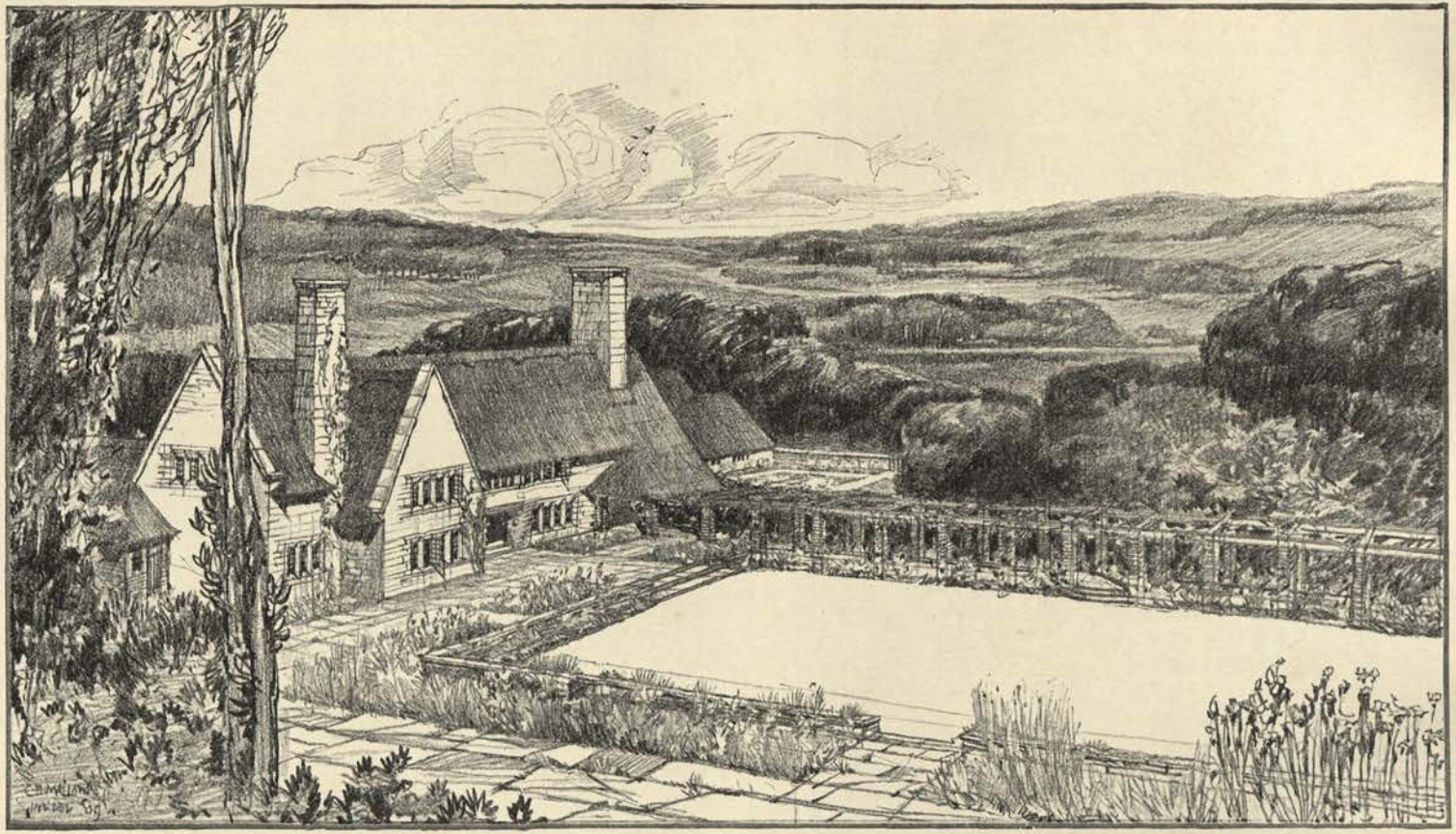
HOUSE IN KENT—THE NORTH SIDE FROM THE ROCK GARDEN. C. E. MALLOWS, F.R.I.B.A., ARCHITECT



HOUSE IN KENT—VIEW FROM THE SOUTH
C. E. MALLOWS, F.R.I.B.A., ARCHITECT

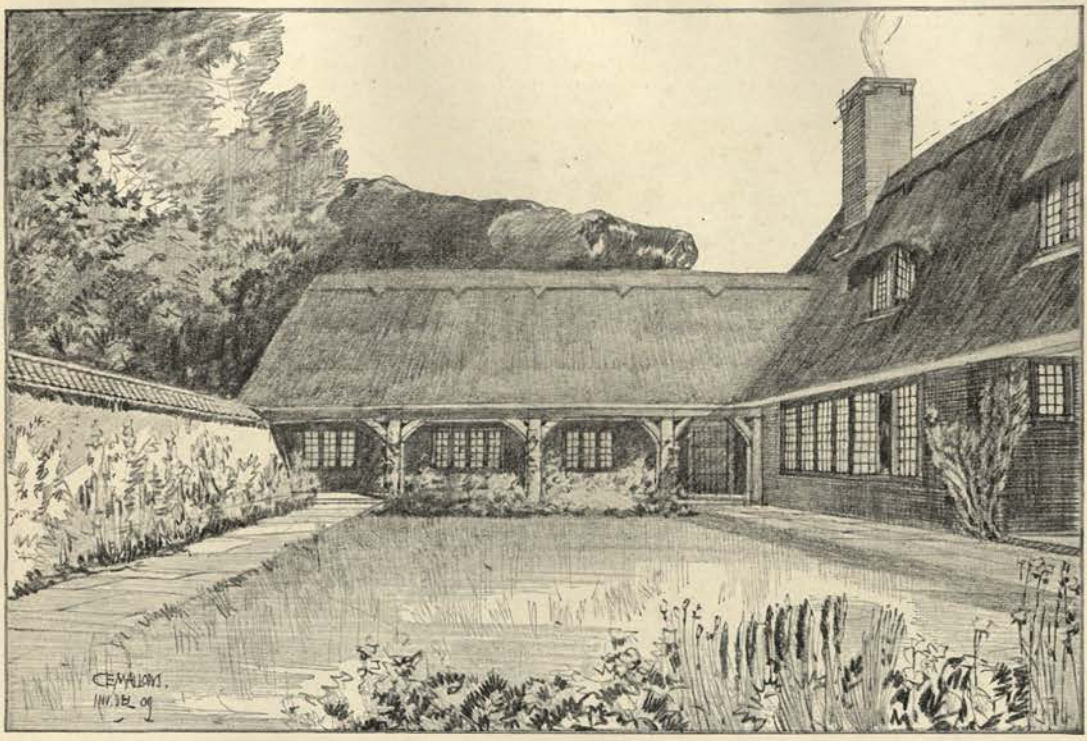


PLAN OF HOUSE AND GARDEN IN KENT. C. E. MALLOWS, F.R.I.B.A. ARCHITECT (see PP. 43 TO 45)



HOUSE IN NORFOLK—VIEW FROM THE SOUTH-WEST. C. E. MALLOWS, F.R.I.B.A., ARCHITECT

HOUSE IN NORFOLK—THE HERB GARDEN AND PERGOLA. C. E. MALLOWS, F.R.I.B.A., ARCHITECT

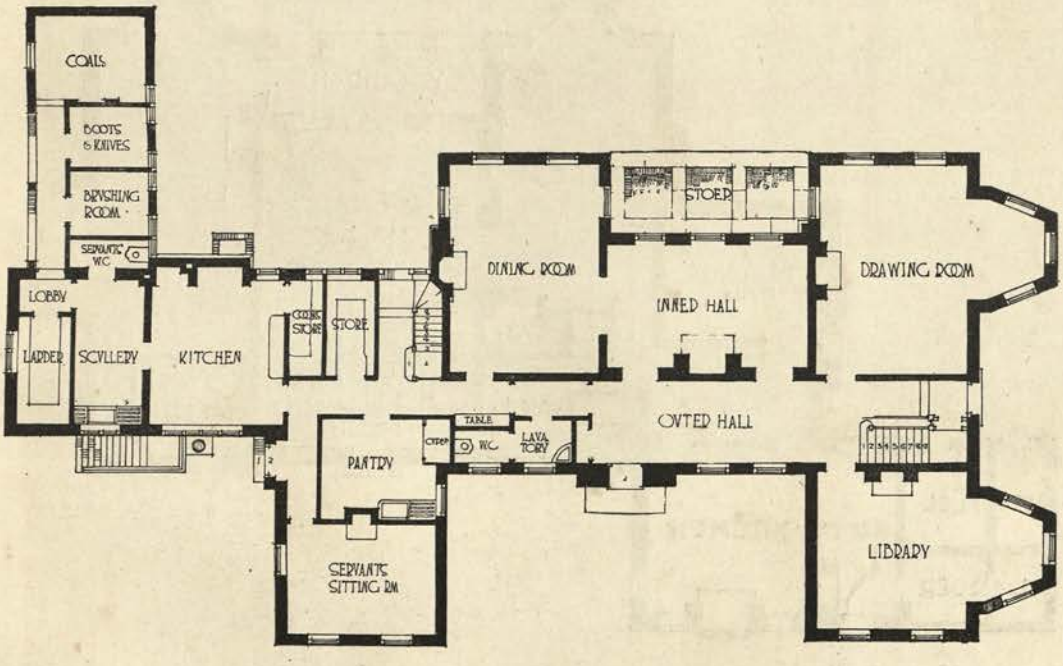


HOUSE IN NORFOLK—THE SERVANTS' GARDEN C. E. MALLOWS, F.R.I.B.A., ARCHITECT

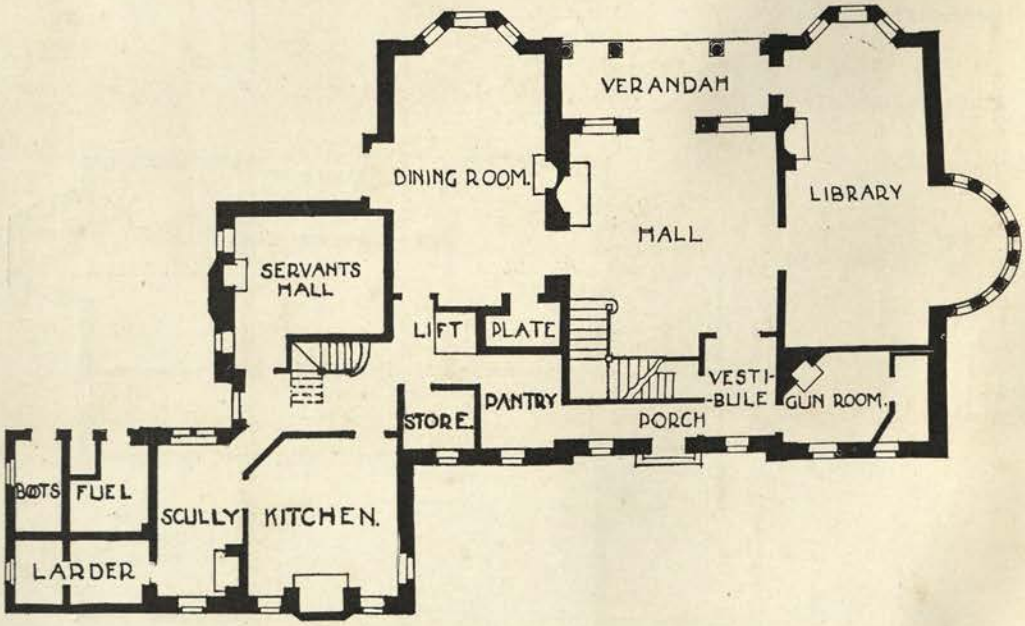
LIBRARY DESIGNED BY W. C. STAFFORD, EXECUTED BY MORRIS & CO., LTD.

"SPROWSTON COURT," NORWICH—THE ENTRANCE FRONT AND DINING-ROOM

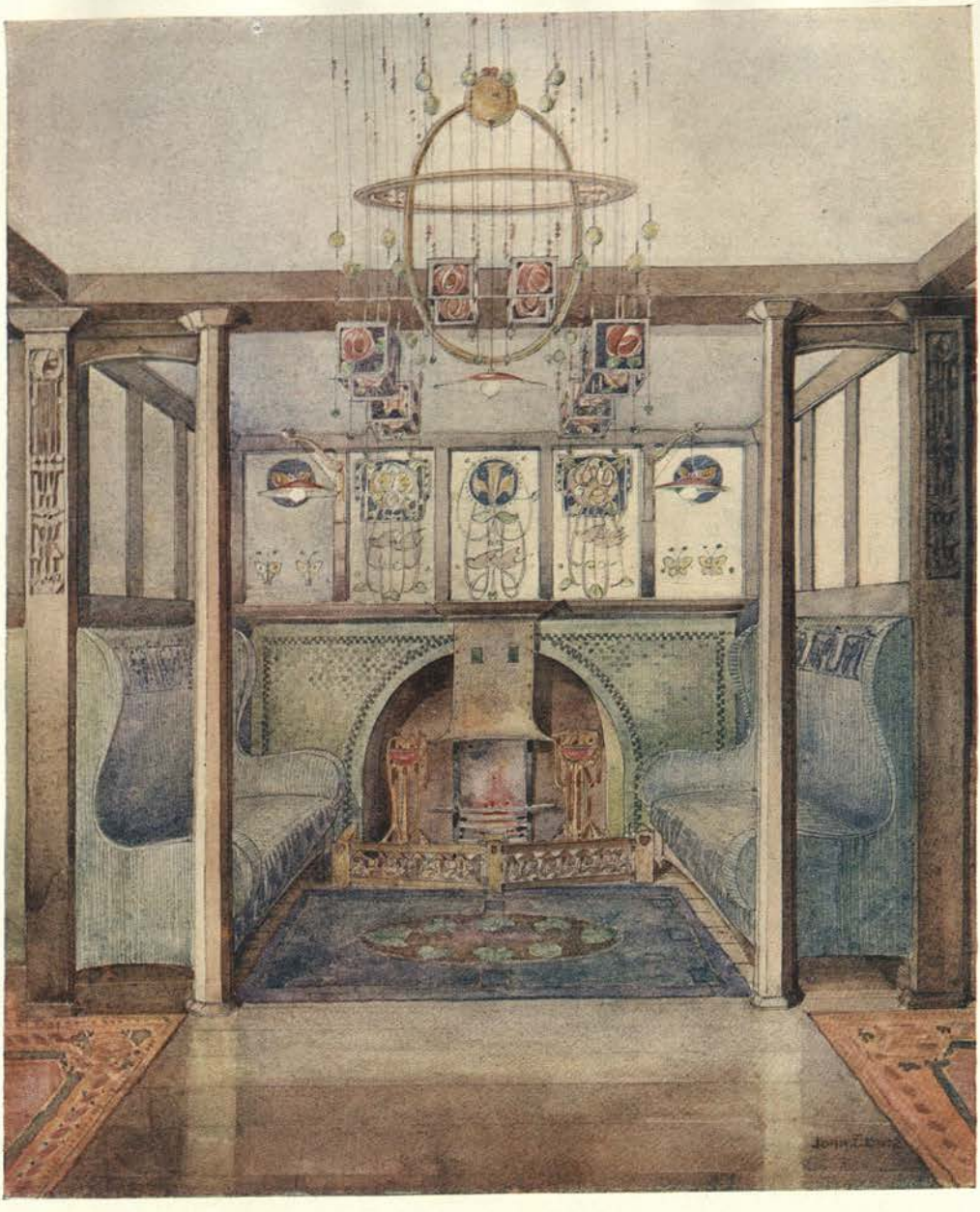
O. P. MILNE, ARCHITECT



"SPROWSTON COURT," NORWICH
O. P. MILNE, ARCHITECT



HOUSE AT BENENDEN, KENT. ARNOLD MITCHELL, F.R.I.B.A., ARCHITECT



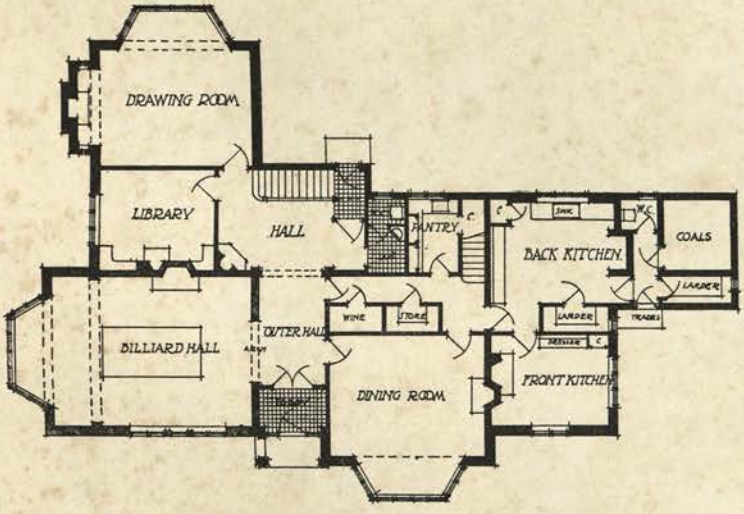
DRAWING-ROOM INGLE DESIGNED
BY JOHN EDNIE, ARCHITECT.

"ST. BRIDGIDS," LETCHWORTH—THE GARDEN FRONT AND LIVING-ROOM. PARKER AND UNWIN, ARCHITECTS

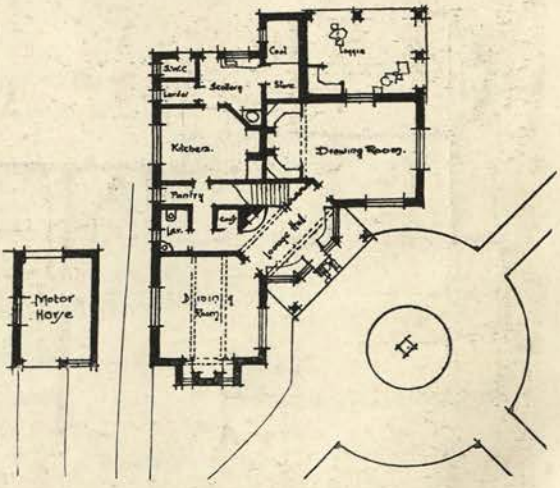
HOUSE AT CAMBERLEY—THE SOUTH FRONT AND ENTRANCE HALL

H. R. & B. A. POULTER, ARCHITECTS

COTTAGE INTERIOR DESIGNED BY WILLIAM MACKINTOSH.



HOUSE AT BICKLEY PARK. C. H. B. QUENNELL, F.R.I.B.A., ARCHITECT



"THE DOWNS," GERRARD'S CROSS
EDGAR RANGER, ARCHITECT

INTERIORS DESIGNED BY W. ARTHUR RIGG
A.R.I.B.A. EXECUTED BY JOHN RIGG & SON

HOUSE AT BRANDSBY, YORKS. FRED. ROWNTREE, F.R.I.B.A., ARCHITECT

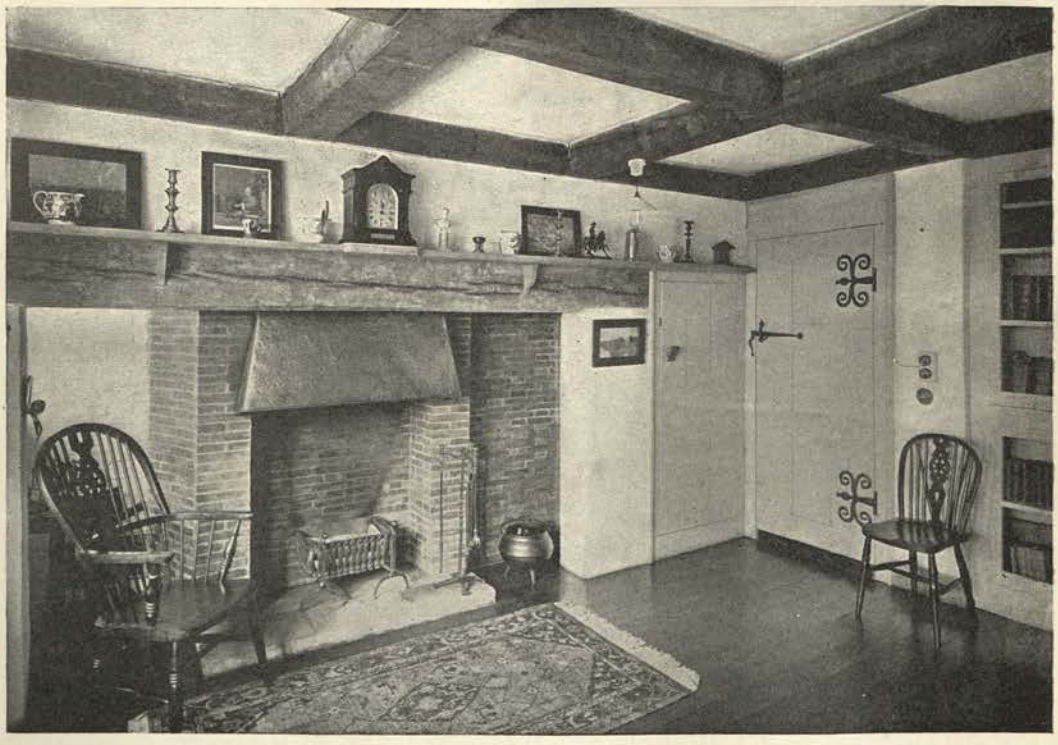
DINING-ROOM DESIGNED BY H. J. ROGERS SMITH.

"DEN-OF-GRYFFE," KILMACOLM—THE DINING-ROOM AND VIEW FROM THE RIVER GARDEN. JAMES SALMON, F.R.I.B.A., ARCHITECT

"UNDERSHAW," GUILDFORD—THE ENTRANCE AND GARDEN FRONTS

M. H. BAILLIE SCOTT, ARCHITECT

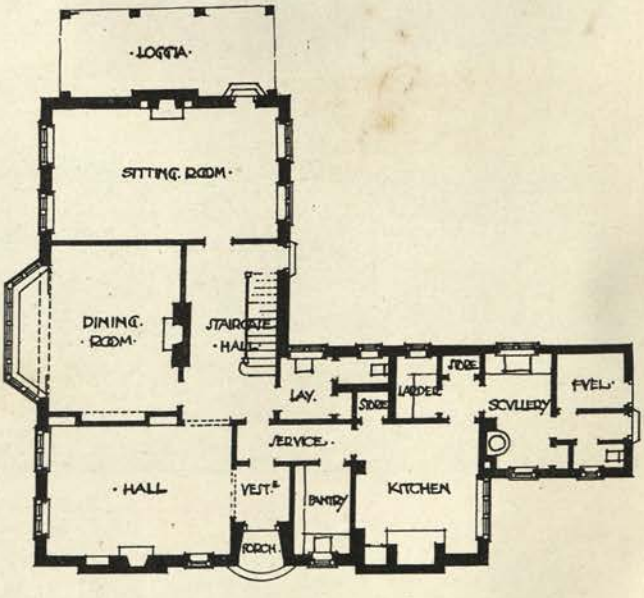
"UNDERSHAW," GUILDFORD—THE HALL BAY. M. H. BAILLIE SCOTT, ARCHITECT



"UNDERSHAW," GUILDFORD
THE INNER HALL AND STUDY

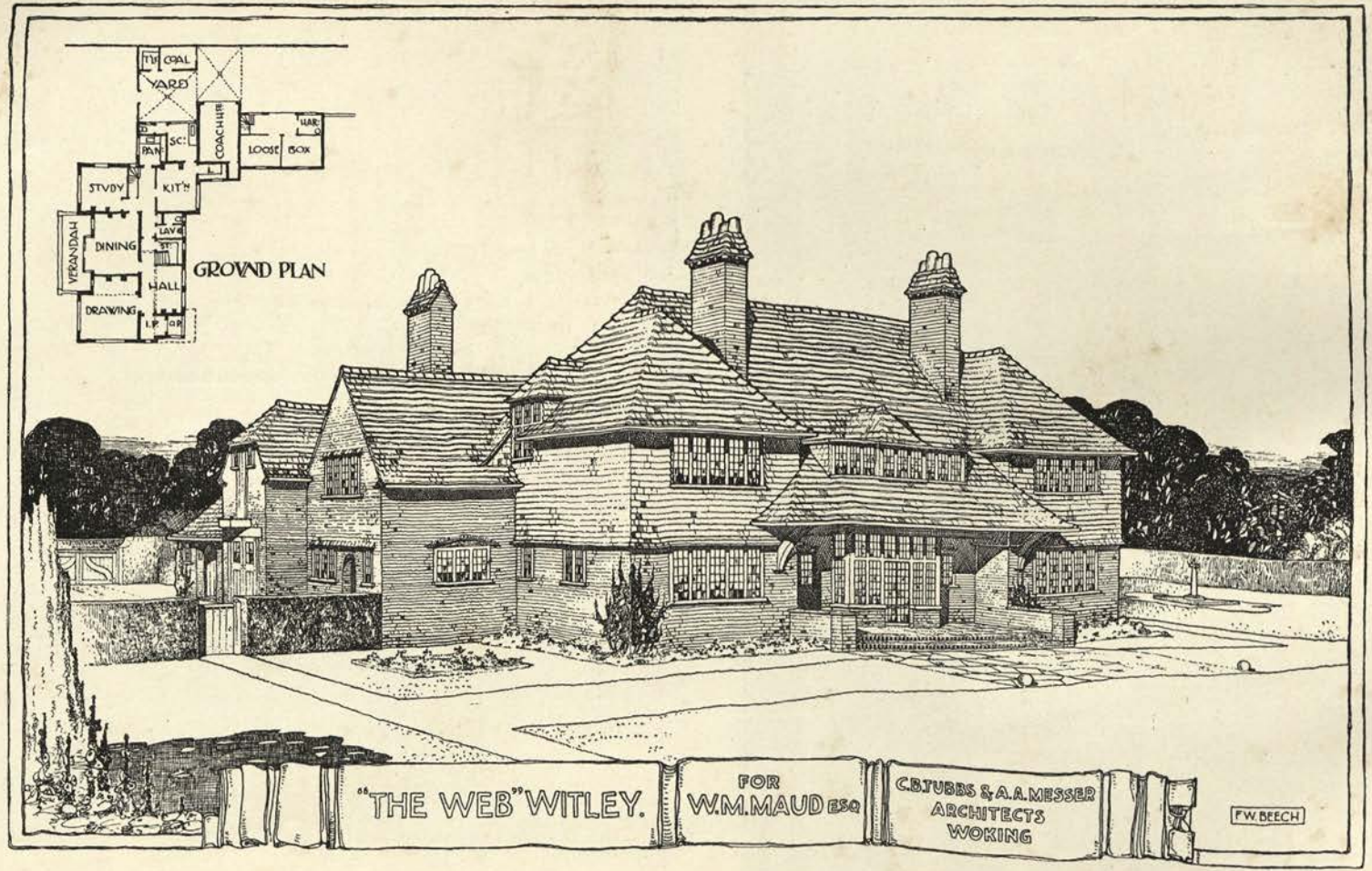
M. H. BAILLIE SCOTT, ARCHITECT

"UNDERSHAW," GUILDFORD—THE GARDEN FRONT. M. H. BAILLIE SCOTT, ARCHITECT

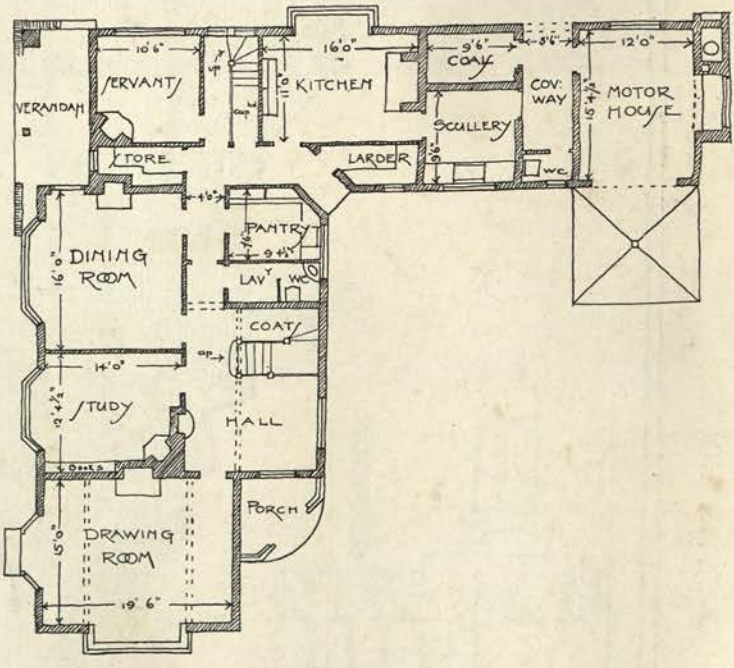


"GREENWAYS," WOKING. C. WONTNER SMITH, A.R.I.B.A., ARCHITECT

SIDE OF A DINING-ROOM DESIGNED BY HERBERT C. E. WALKER.



"THE WEB," WITLEY. TUBBS AND MESSER, ARCHITECTS



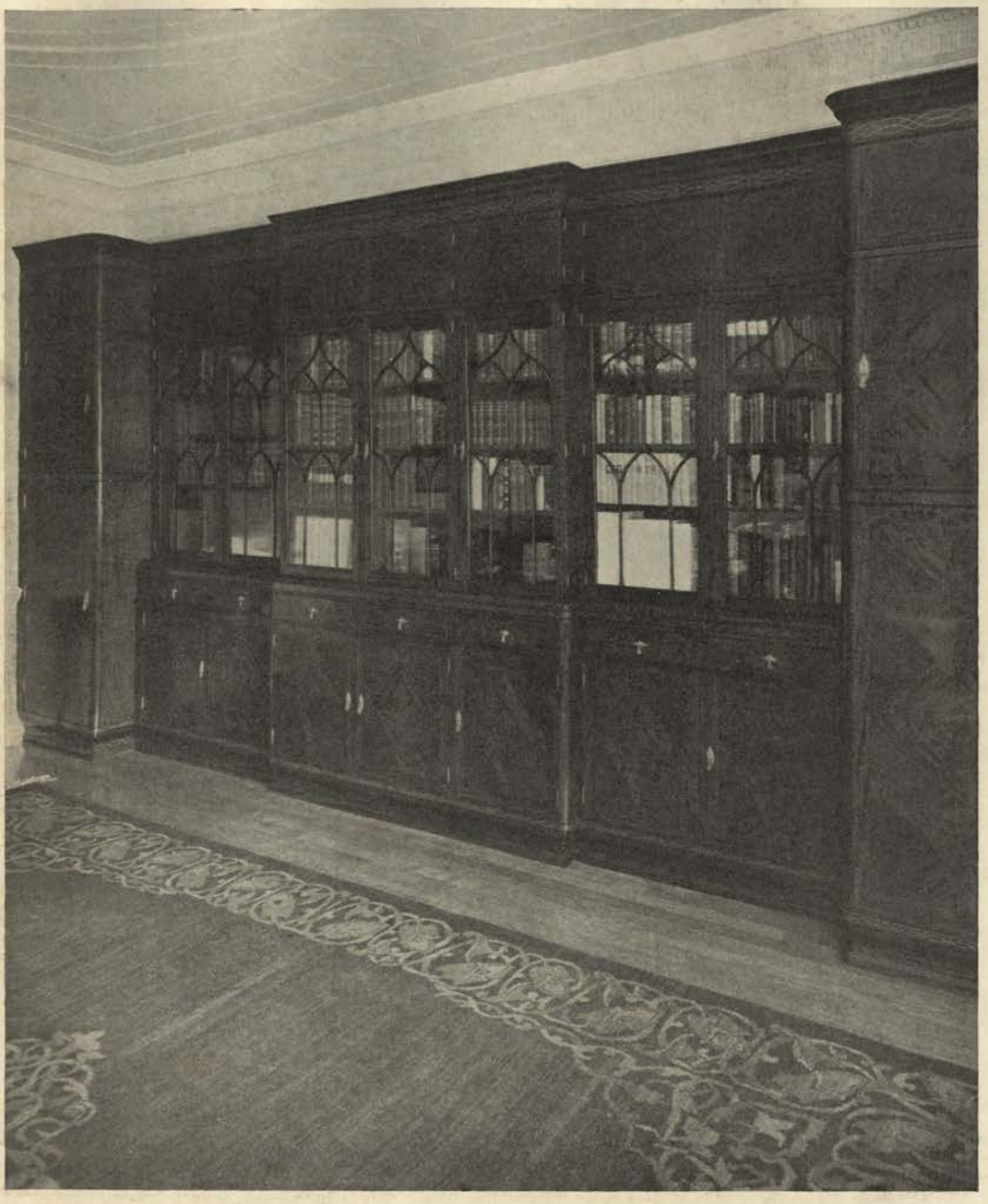
"BUCKLERS HARD," BEAULIEU, HANTS.
TUBBS AND MESSER, ARCHITECTS

HALL DESIGNED BY A. H. WOLF.
EXECUTED BY MAPLE & CO., PARIS.

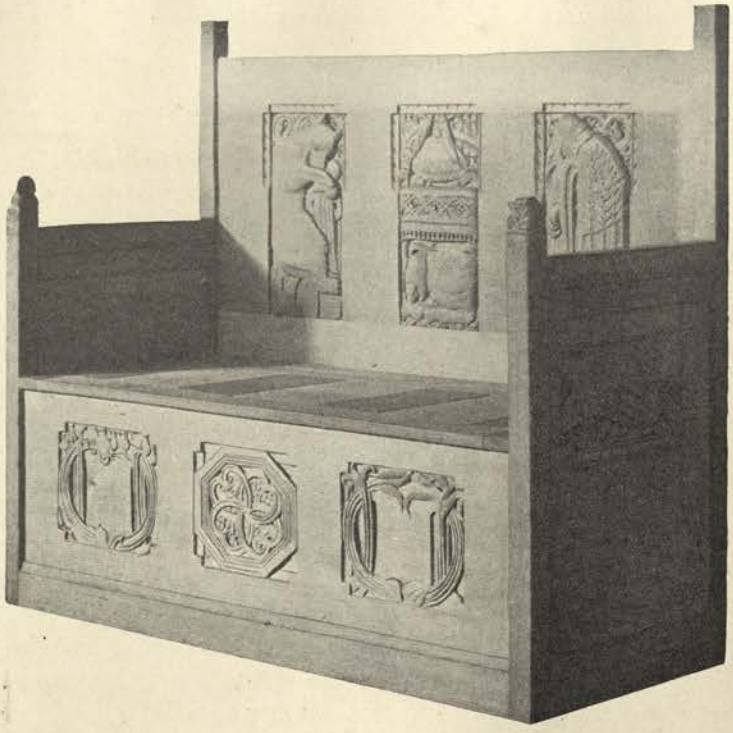
"SCHLOSS HEESSEN," WESTPHALIA—THE ENTRANCE HALL. SYDNEY TUGWELL, A.R.I.B.A., ARCHITECT

DESIGNED BY H. H. PEACH

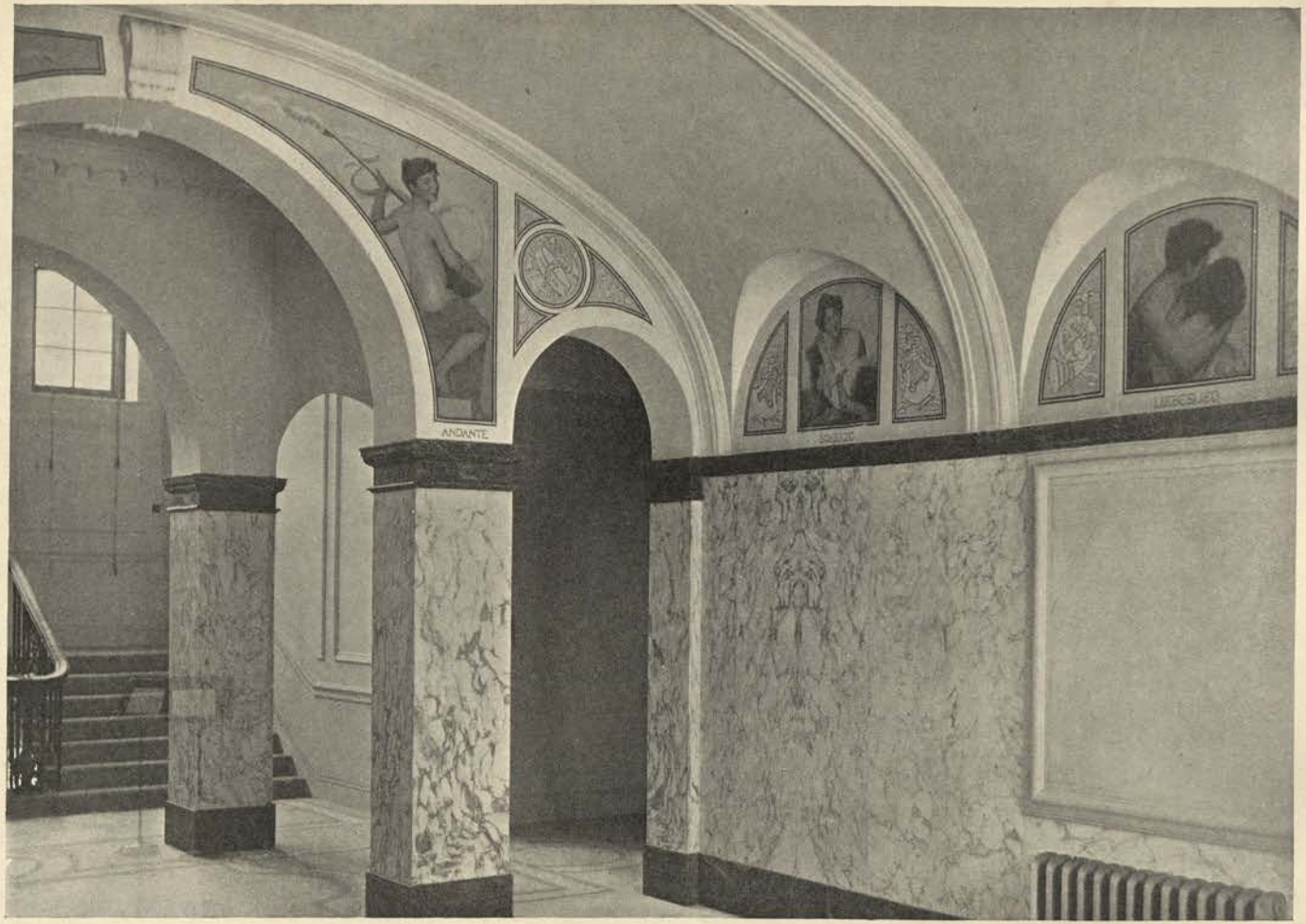
DESIGNED BY B. J. FLETCHER



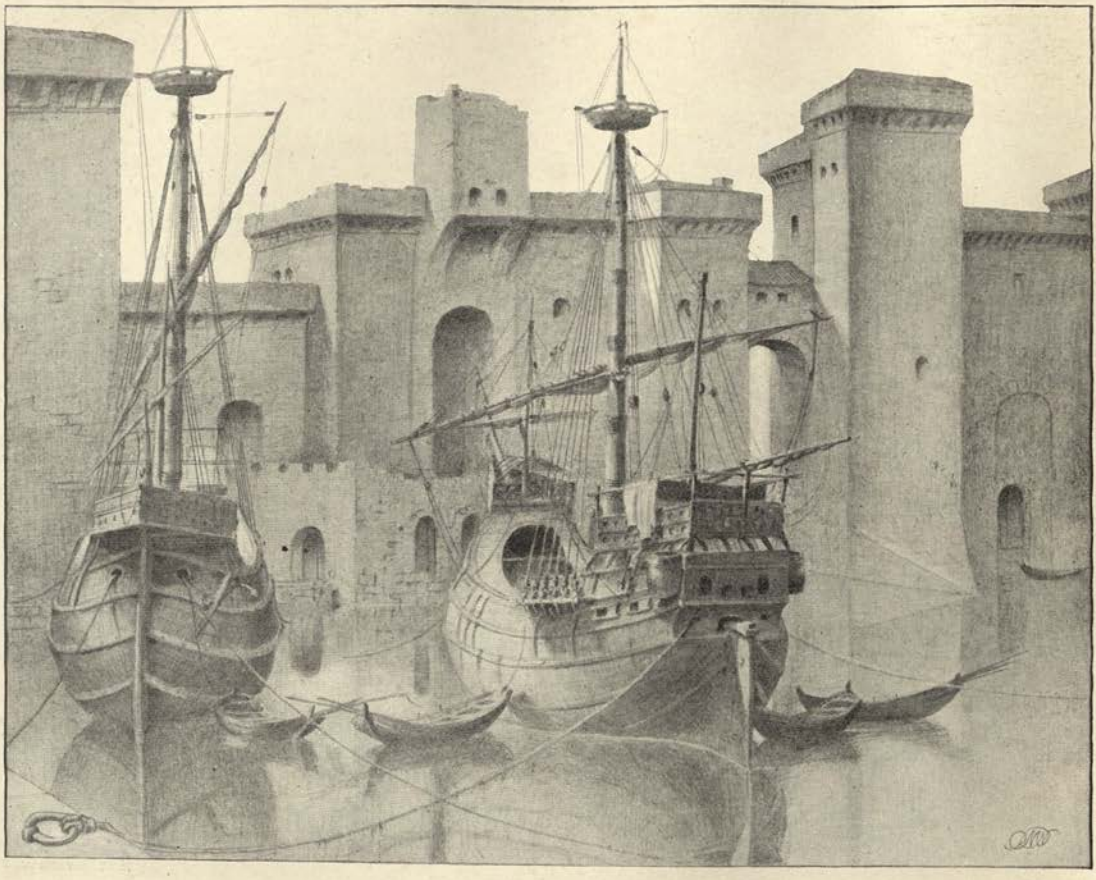
MAHOGANY INLAID BOOKCASE DESIGNED BY W. C. STAFFORD, EXECUTED BY MORRIS & CO. LTD.



CARVED OAK SETTLE DESIGNED AND
EXECUTED BY JOHN W. BENNETT



MURAL PAINTINGS FOR AN ACADEMY OF MUSIC. BY BARON ARILD ROSENKRANTZ



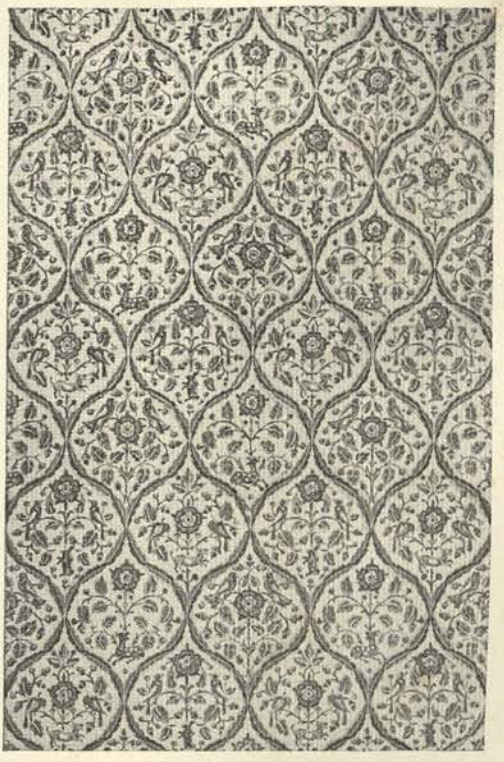
DESIGN FOR A MURAL PANEL
BY R. MORTON NANCE

MOULDED PLASTER CEILING AND FRIEZE AT WILLERSLEY. DESIGNED AND EXECUTED BY G. P. BANKART

"THE AWAKENING SOUL"

BRONZE RELIEFS DESIGNED AND
EXECUTED BY R. J. EMERSON

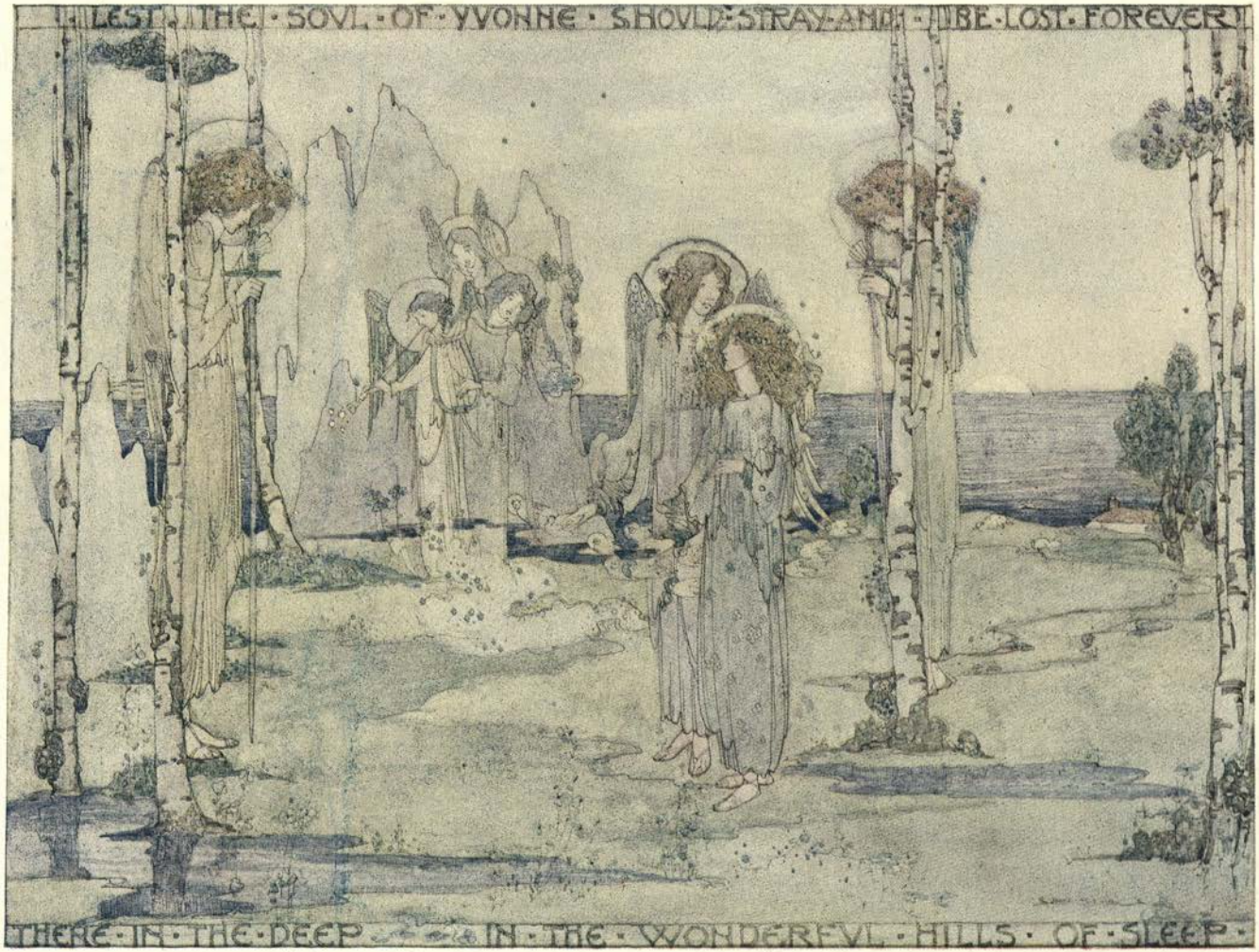
DESIGN FOR A MURAL PANEL
BY J. EDGAR MITCHELL



DESIGNED BY HORACE WARNER

DESIGNED BY SIDNEY HAWARD

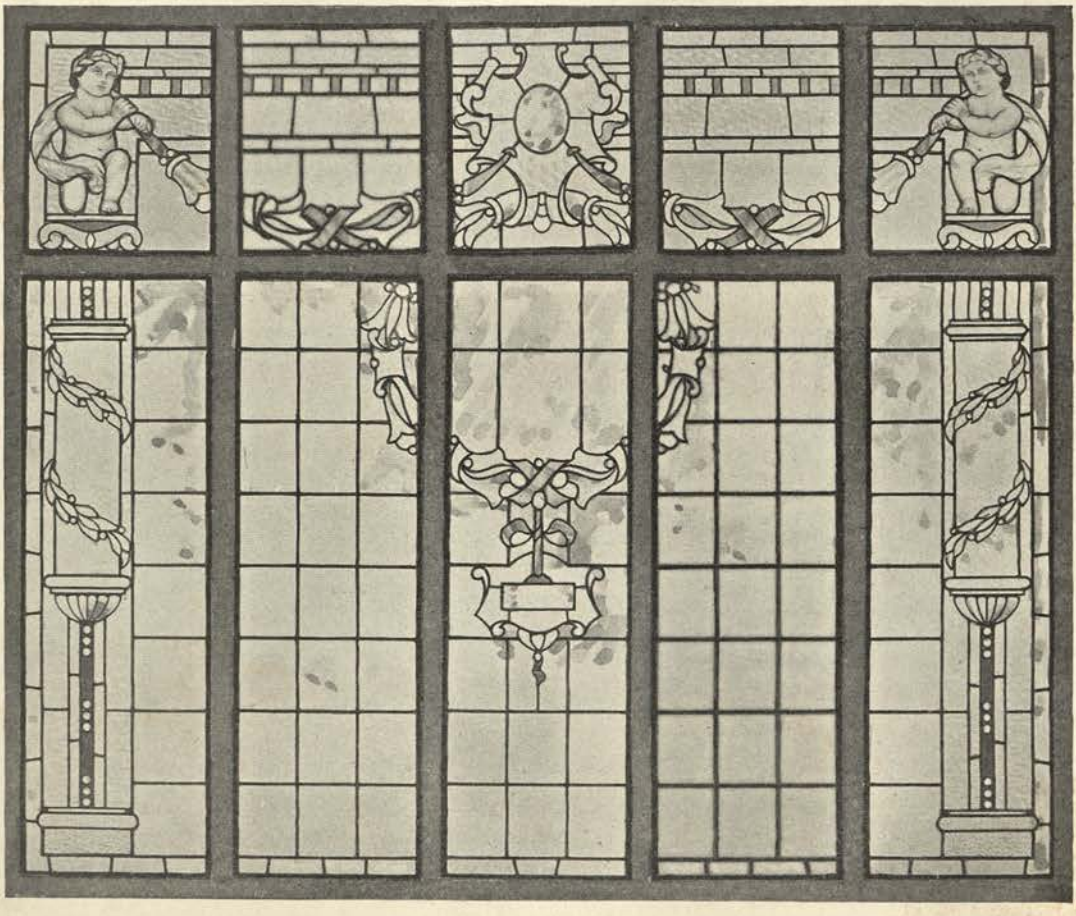
WALLPAPERS EXECUTED BY JEFFREY AND CO.



DESIGN FOR A PANEL IN GESSO, FOR A BEDROOM DECORATION. BY JESSIE M. KING

CARVED PANELLING FOR LLANABER CHURCH NEAR BARMOUTH. DESIGNED BY J. D. BATTEN EXECUTED BY MRS. J. D. BATTEN, ADA P. RIDLEY AND NORAH BENNETT

WALLPAPERS DESIGNED BY L. STAHL, EXECUTED BY A. SANDERSON AND SONS, LTD.



PANEL FOR A FRONT DOOR. DESIGNED AND EXECUTED BY ANDREW STODDART

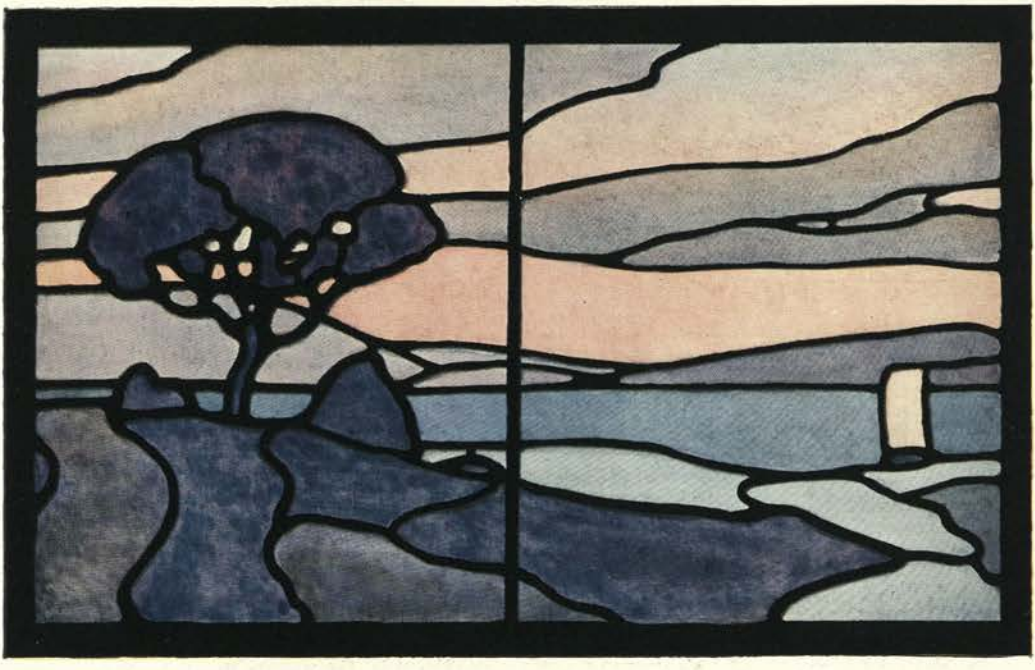
WINDOW FOR A STAIRCASE. DESIGNED BY W. MEIKLE AND A. RIGBY GRAY, EXECUTED BY W. MEIKLE AND SONS

WINDOW DESIGNED BY PETER GRANT
EXECUTED BY OSCAR PATERSON, LTD.

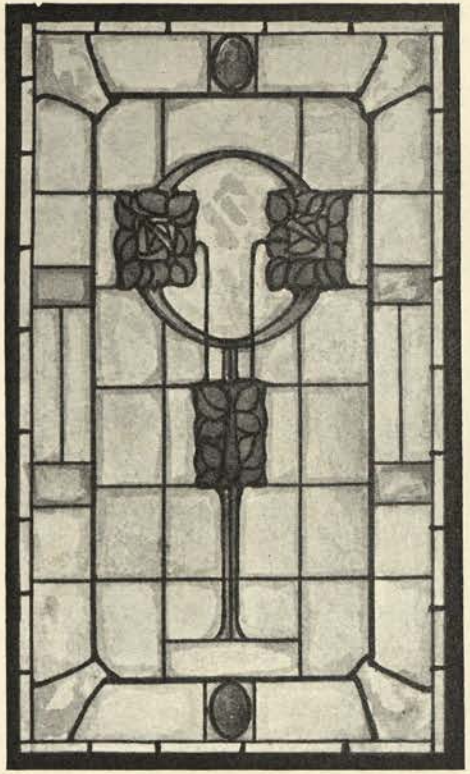
HALL WINDOW DESIGNED BY T. S. BRYDONE, EXECUTED BY A. W. LOOMES

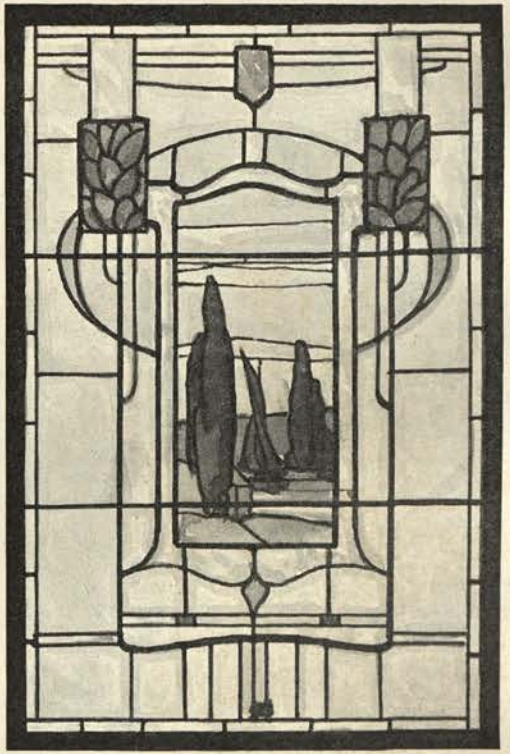
WINDOW DESIGNED BY HAROLD FENTON
EXECUTED BY WILLIAMS BROS. & CO.

WINDOW FOR A CAFÉ. DESIGNED BY T. S. BRYDONE, EXECUTED BY A. W. LOOMES



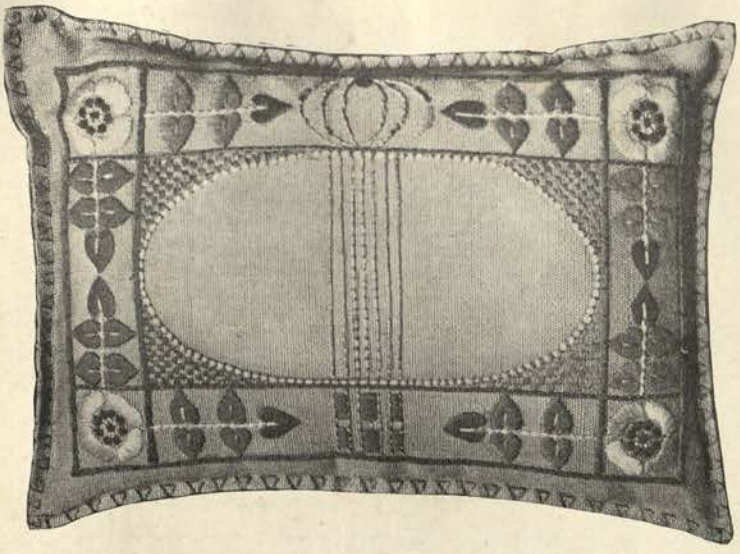
WINDOWS DESIGNED BY M. V. BREITMAYER.

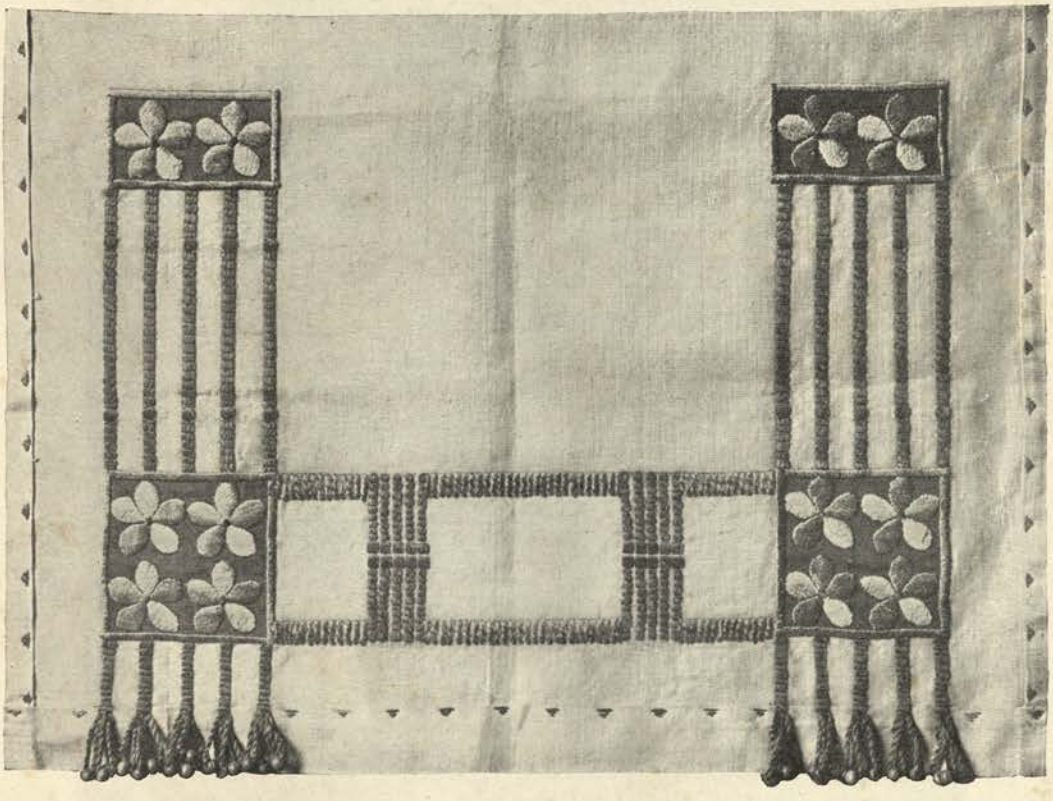




WINDOWS DESIGNED AND EXECUTED BY JOHN C. HALL

WINDOW DESIGNED BY ARTHUR A. ORR
EXECUTED BY REUBEN BENNETT



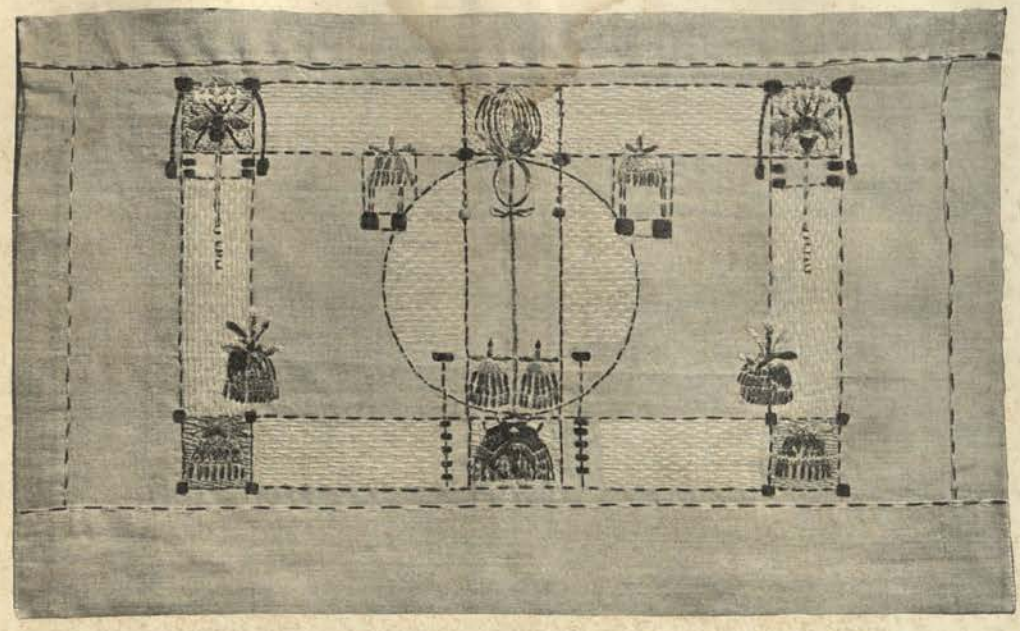


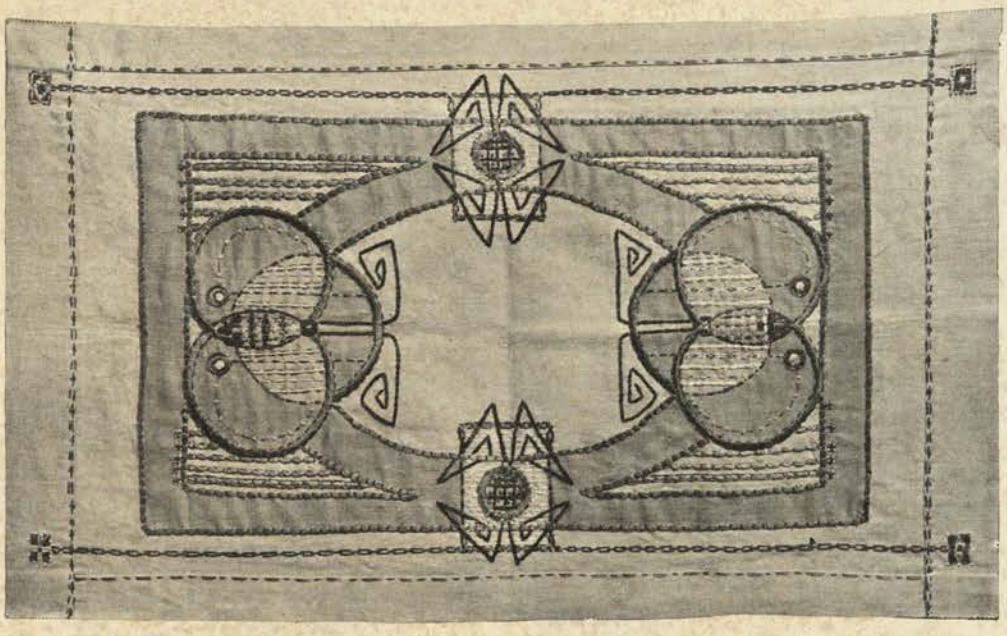
EMBROIDERED CUSHION AND CASE DESIGNED AND SEWN BY MADGE M'CROSSAN

EMBROIDERED BAG DESIGNED AND SEWN BY MADGE M'CROSSAN

EMBROIDERED PANEL DESIGNED AND SEWN BY M. SHAND

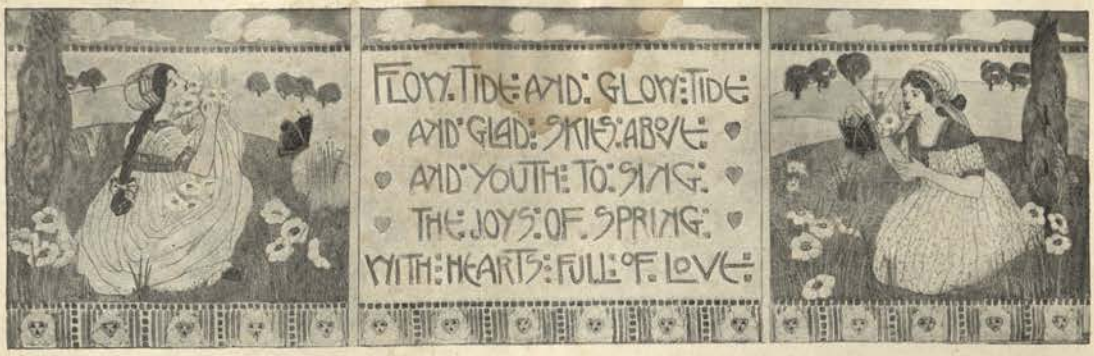
"ST. ELIZABETH"—EMBROIDERED PANEL DESIGNED BY ANN MACBETH, SEWN BY ELIZABETH WOOD.



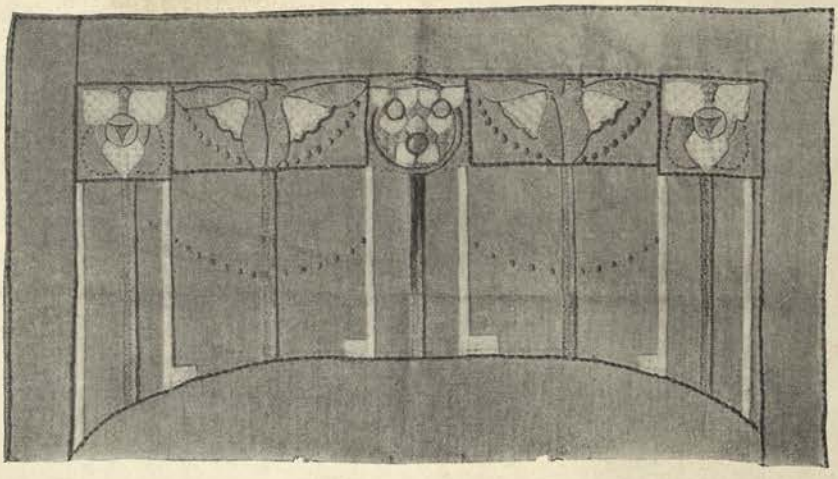


EMBROIDERED CASE AND TABLE-CENTRE
DESIGNED AND SEWN BY MARY HOGG

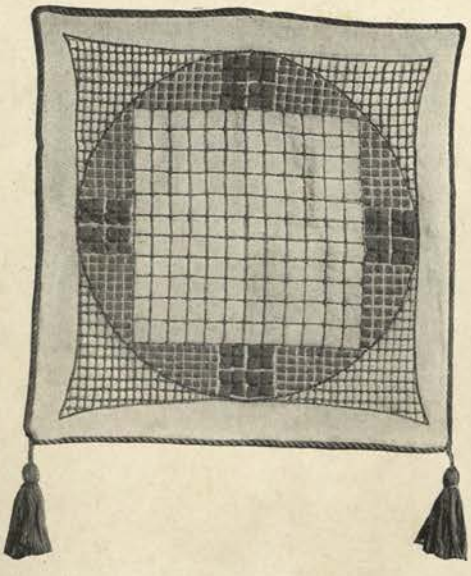
63635

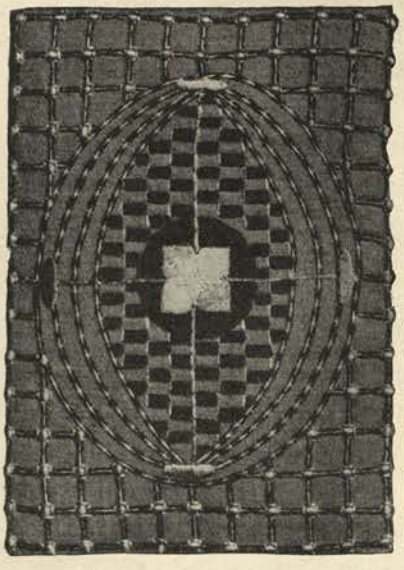


DESIGN FOR AN EMBROIDERED PANEL FOR OVERMANTEL — BY MURIEL BOYD



EMBROIDERED CHAIR-BACK COVER — DESIGNED AND SEWN BY ANNIE S. PATERSON





CUSHION AND BLOTTER — DESIGNED AND SEWN BY ANNIE S. PATERSON

WOVEN TAPESTRY

WOVEN TAPESTRY DESIGNED BY
ALBERT GRIFFITHS

BLACK GROUND DAMASK

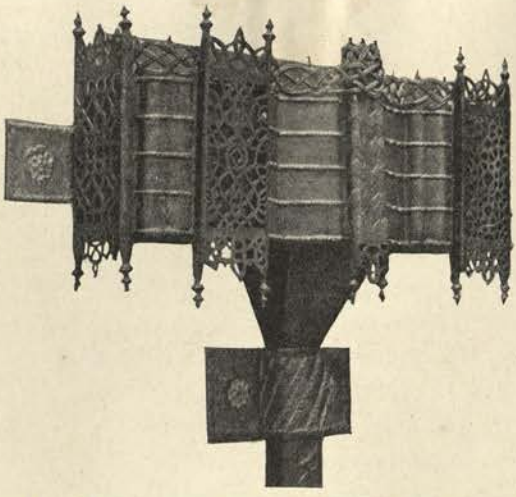
PRINTED LINEN DESIGNED BY L. MALPIECE

TEXTILE FABRICS EXECUTED BY W. FOXTON

CRETONNES EXECUTED BY B. WARDLE AND CO. LTD.

CRETONNES DESIGNED AND EXECUTED FOR LIBERTY AND CO., LTD.

LEAD SUNDIAL DESIGNED AND EXECUTED BY G. P. BANKART

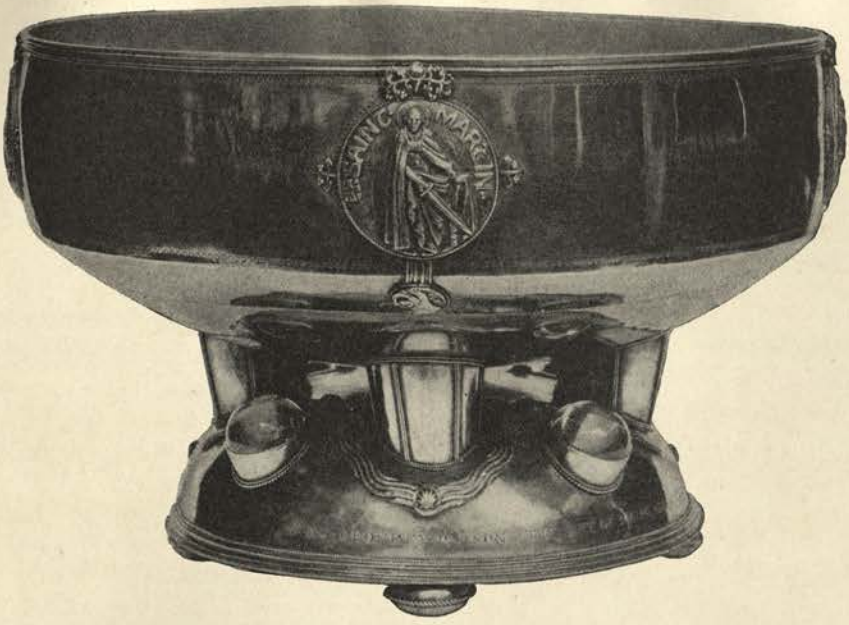


LEAD RAINWATER-HEAD DESIGNED AND EXECUTED
BY G P. BANKART

LEAD FRONTAL FOR GARDEN TERRACE. DESIGNED AND EXECUTED
BY G. P. BANKART

LEAD FONT AND FOUNTAIN

DESIGNED AND EXECUTED BY G. P. BANKART



SILVER BOWL SET WITH CRYSTALS. DESIGNED AND EXECUTED BY EDWARD SPENCER, J. GREEN AND MEMBERS OF THE ARTIFICERS' GUILD

FRUIT STAND IN SILVER, IVORY AND ENAMEL, SET WITH PRECIOUS STONES DESIGNED BY EDWARD SPENCER, EXECUTED BY ERIC ROSS, OF THE ARTIFICERS' GUILD

SILVER POWDER BOXES AND BOWL

DESIGNED BY EDWARD SPENCER, EXECUTED BY E. MINNS AND J. EAST, OF THE ARTIFICERS' GUILD

SILVER CUP, BOWLS AND BOX

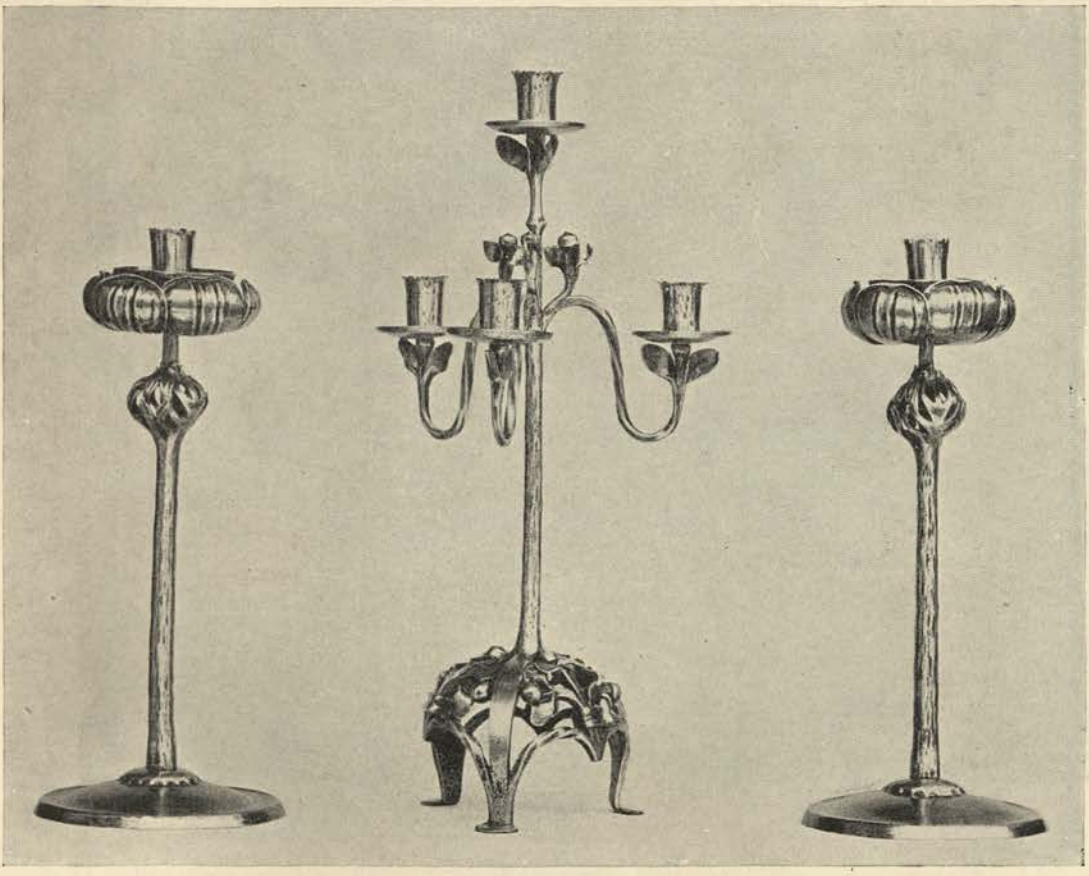
DESIGNED BY EDWARD SPENCER, EXECUTED BY C. MOXEY, ERIC ROSS AND J. GREEN, OF THE ARTIFICERS' GUILD

SILVER CUPS AND BOWL

DESIGNED BY EDWARD SPENCER, EXECUTED BY C. MOXEY AND S. SMITH, OF THE ARTIFICERS' GUILD

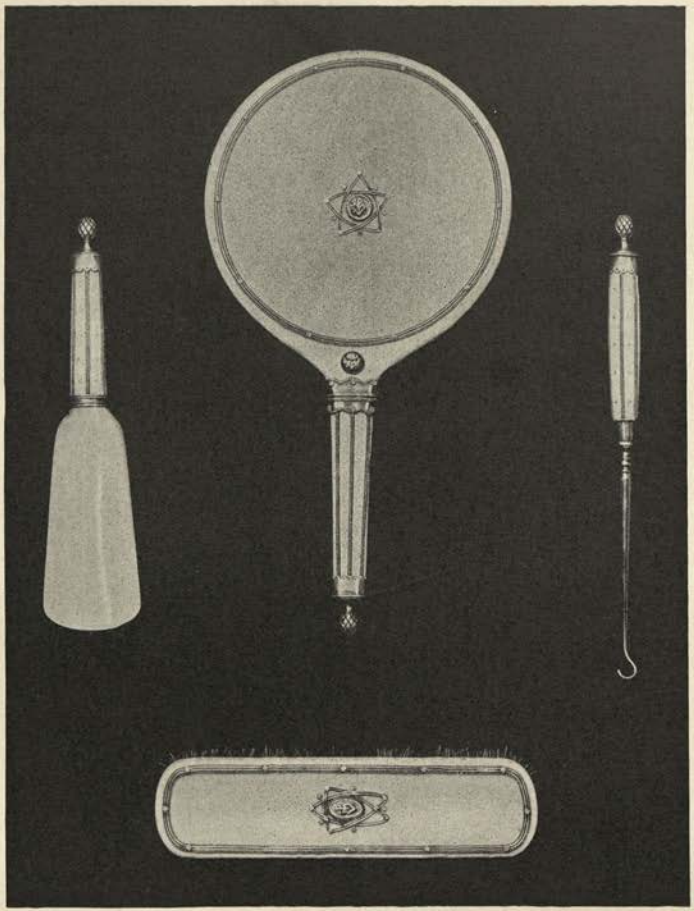
SILVER AND WALNUT FRUIT BOWLS
SILVER-PLATE SWEET-BOX AND DISH

DESIGNED BY EDWARD SPENCER, EXECUTED BY C. MOXEY AND J. GREEN, OF THE ARTIFICERS' GUILD

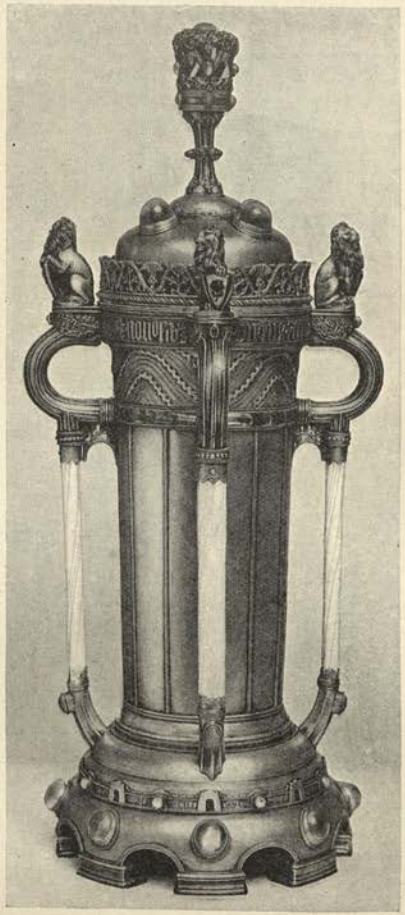


WROUGHT-IRON CANDLESTICKS

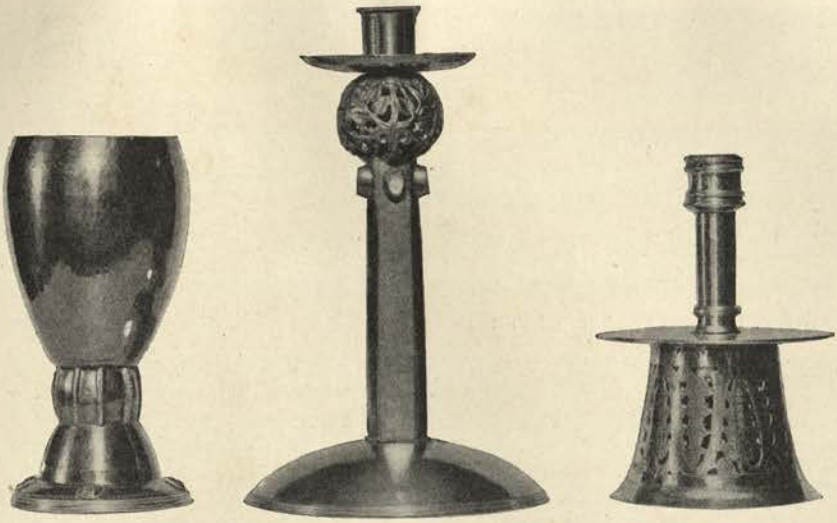
DESIGNED BY EDWARD SPENCER, EXECUTED BY WALTER SPENCER, OF THE ARTIFICERS' GUILD



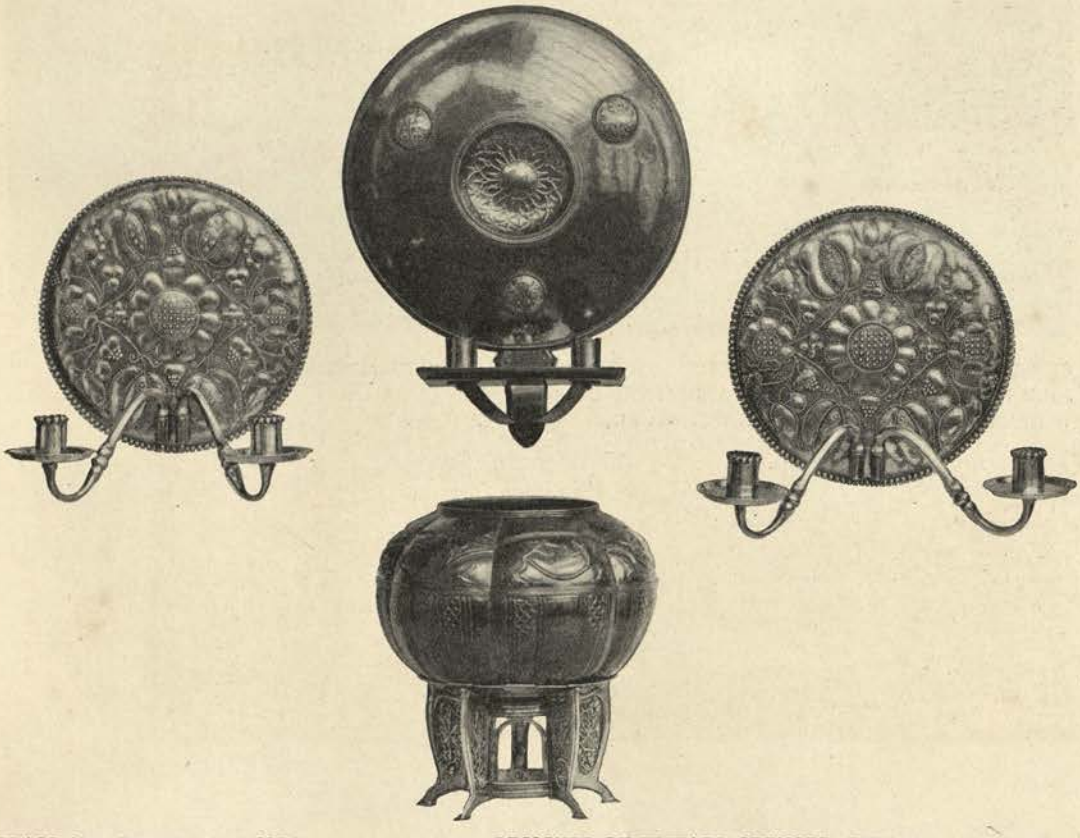
IVORY AND SILVER TOILET SET DESIGNED BY EDWARD SPENCER EXECUTED BY FRANK JOB, OF THE ARTIFICERS' GUILD



CUP IN GOLD, SILVER AND IVORY, SET WITH PRECIOUS STONES AND ENAMEL. DESIGNED BY EDWARD SPENCER, EXECUTED BY C. MOXEY AND W. GLENNIE, OF THE ARTIFICERS' GUILD

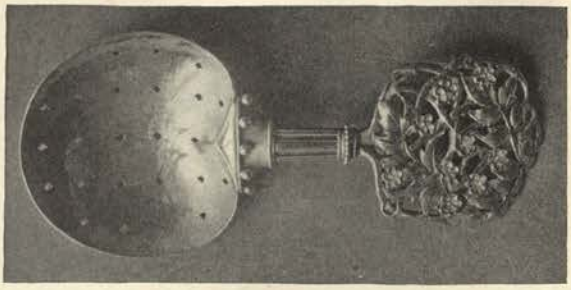


VASE AND CANDLESTICKS IN COPPER-GILT AND PIERCED BRASS. DESIGNED BY EDWARD SPENCER, EXECUTED BY C. MOXEY, ERIC ROSS AND S. SMITH, OF THE ARTIFICERS' GUILD



BRASS AND BRONZE SCONCES
BOWL AND STAND

DESIGNED BY EDWARD SPENCER, EXECUTED BY JOHN GREEN AND ERIC ROSS, OF THE ARTIFICERS' GUILD



SUGAR-SIFTER IN REPOUSSÉ SILVER

CUP WITH BOWL OF CARVED IVORY AND PLIQUE À JOUR ENAMEL, STEM OF LAPIS LAZULI, AND BASE OF WROUGHT SILVER AND CLOISONNÉ ENAMEL

BRONZE MIRROR-FRAME WITH GREEN PATINA

METAL-WORK DESIGNED AND EXECUTED BY ALEXANDER FISHER

UNDERGLAZE POTTERY. DISH BY ANNIE P. MACNICOL, JARS BY ANN MACBETH.

DESIGNED AND PAINTED BY GORDON M. FORSYTH

DESIGNED AND PAINTED BY GORDON M. FORSYTH

DESIGNED AND PAINTED BY W. S. MYCOCK

DESIGNED AND PAINTED BY GORDON M. FORSYTH

DESIGNED AND PAINTED
BY RICHARD JOYCE

DESIGNED AND PAINTED
BY W. S. MYCOCK

DESIGNED AND PAINTED
BY C. E. CUNDALL

DESIGNED AND PAINTED
BY RICHARD JOYCE

PILKINGTON'S "LANCASTRIAN LUSTRE" POTTERY

THE "BAGDAD" TAZZA, DESIGNED AND PAINTED BY GORDON M. FORSYTH.

THE "DAMASCUS" DISH. DESIGNED AND PAINTED BY W. S. MYCOCK.

MODELLED AND PAINTED BY
RICHARD JOYCE

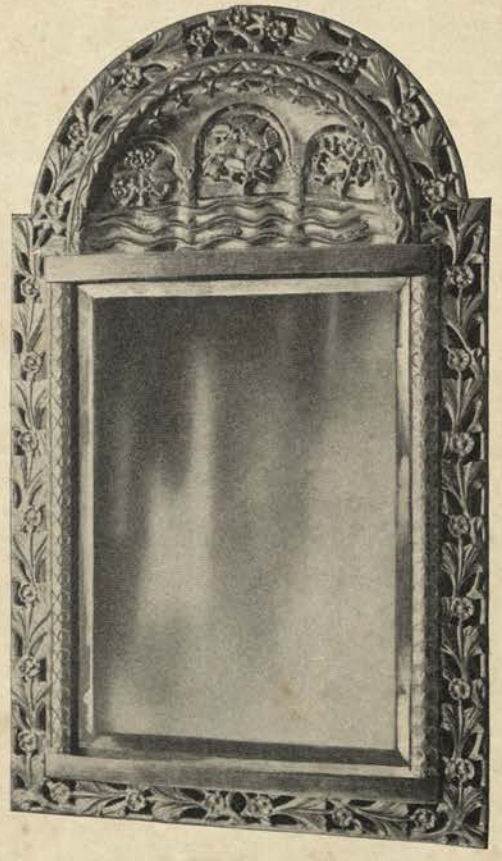
DESIGNED AND PAINTED BY ANNIE BURTON

DESIGNED BY WALTER CRANE
PAINTED BY W. S. MYCOCK

DESIGNED AND PAINTED BY
C. E. CUNDALL

CARVED WOODEN BOWL AND STAND
PAINTED AND BURNISHED

CARVED WOODEN BOWL, GILDED AND
PAINTED, WITH EBONY STAND



CARVED MAHOGANY MIRROR-FRAME WITH
BURNISHED GILDING

WOOD-CARVING DESIGNED AND
EXECUTED BY JOSEPH ARMITAGE

DIVISION II

GERMANY

GERMAN ARCHITECTURE AND DECORATION. By L. Deubner.

A FEW months ago a report appeared in the daily papers that the Universal Exhibition planned to take place in Paris in 1915 had been postponed till 1920, because of the fears entertained in France regarding Germany's ascendancy in the domain of industrial art, and the menace thereby involved to France's erstwhile unassailable lead among the nations in this field. In the meantime there would, it was hoped, be an opportunity of making good the lost ground—more particularly by a thorough re-organisation of the technical school system which has for many years been neglected—and of showing the world really up-to-date productions adapted to the tastes and requirements of the modern man—productions which should at least be equal to the German work and would in any case be more tasteful. The report was both contradicted and confirmed, and at the time of writing it is still uncertain what will eventually happen. Whatever may be the ultimate decision, this expression of fear at German rivalry is in itself a recognition such as has hitherto been obstinately denied to us by the Latin countries.

So long as German competition in the international market was limited to the wholesale production of the cheapest and commonest articles which could scarcely find an outlet at home and were made especially for export to America and the British and French Colonies, the art industry of France, whose *clientèle* in foreign countries belonged to a totally different social sphere, could afford to smile at this competition. But from the moment when we became conscious that we should never in this way reach that hotly contested "place in the sun," and prepared ourselves to conquer spheres of trade hitherto closed to us, our rivalry with the French art industry began to assume a more threatening aspect.

The Munich Exhibition of Applied Art at the Salon d'Automne of 1910 in Paris was a revelation to many, and showed them that Germany's progress in this field had been under-estimated. The bitter scorn with which some of the critics in the daily press brushed aside this display of German work failed to modify the wide appreciation which the exhibition met with among artists, nor did it hinder the event from being a conspicuous success, to judge by the multitudes which visited the exhibition. So great was the throng that the aid of the police was necessary to regulate the crowd for hours together—an experience quite new in the history of the Salon. But what the exhibition made clear above all was the existence of a splendidly organised and thoroughly

disciplined force which, thanks to the support received from manufacturers, had at its command abundant resources, and was advancing unceasingly and triumphantly along the path towards its clearly defined goal. In the short space of six weeks during which the exhibition was open the sales of these modern German art productions in Paris alone amounted to something like a hundred thousand marks, while the sales of similar productions at the Brussels Exhibition of the same year also reached an enormous total.

There is another point which the writer ought not to ignore and on which he touched a year ago, *i.e.*, the split which has arisen in the modern school of arts and crafts in Germany, symptoms of which already began to show themselves at the Brussels Exhibition, a split which has assumed not inconsiderable proportions, but which as regards its consequences it would be easy to over-estimate. Everyone who knows how much the singleness of purpose and achievement displayed by the artists has contributed to the astonishing success of the modern movement will deplore this rupture, yet bearing in mind the diverse individualities of the artists participating, it must be regarded as inevitable. The new school has hitherto based its organic laws on the three factors of purpose, material, and workmanship; but there were many gifted natures to whom this materialistic conception could not give permanent satisfaction, and another factor in bringing about the secession we are now witnessing was the perception that the new ideas have failed to elicit the sympathy of wide circles among our countrymen, whose requirements in the shape of ornament and greater luxuriousness have been so little accommodated by the new school. This fission, in itself quite natural and not at all surprising to those who have followed the movement, would have claimed but little attention if it had not emanated from artists who at one time were among the most ardent champions and uncompromising advocates of the principles of constructive form. In their recourse to the extravagant forms which held sway in the middle of the nineteenth century, the numerous opponents of the progressive movement see a welcome proof that this movement is in reality merely an artistic whim, a transient mode, which one need not take seriously. As a consequence of the intrigues of these opponents it is possible that the secessionist movement might injuriously affect the art industry, if the few artists who have broken away from the creed of pure objectivity were to gain many adherents among the producers. Happily, however, the bulk of those leaders in the field of applied art who are allied together in the Deutscher Werkbund continue with one

accord to uphold more firmly than ever the principles which have led to the success already achieved.

It is in the domain of domestic architecture that the living potency of the new ideas has so far been most decisively and conspicuously demonstrated, and especially is their influence to be seen in the houses which are springing up in the districts on the outskirts of our large towns; here in presence of essentially similar conditions and requirements a certain typical form has been evolved, one result of which has been to give many of these districts a distinctive and entirely modern character.

The extra-suburban "single family" house is not a "week-end" or summer residence built for temporary occupation, but a permanent home within easy reach of the business centre but remote from its noise and turmoil. Such a house must be not only solid and durable and fulfil all the requirements of a healthy abode, but it should convey an impression of comfort and independence. Requirements such as these do not, of course, involve any correspondence in the external appearance, and the type of dwelling-house now being evolved in Germany is still far from displaying that uniformity of expression which reveals itself in the English country house. Typical examples of the modern extra-suburban house are those of the architects Gebrüder Ludwigs at Eppenhausen (p. 144), Carl Eeg and Eduard Runge at Bremen (p. 141), and Heinz Stoffregen at Delmenhorst (p. 158); yet in plan and elevation they are fundamentally different. The diversity of roof, a feature in which local methods assert themselves most strongly, differentiates one from another, and yet imparts to them a common character. The steep roof is the form best adapted to our northern climate, it has a definite function to fulfil; and such adaptation of individual parts to their functions gives the stamp of intrinsic sincerity to the building as an organic whole.

An interesting creation of modern domestic architecture and a work in which the convincing power of our modern endeavours is asserted is the villa (pp. 136–140) at Schaffhausen, built by Messrs. Curjel and Moser, the Karlsruhe architects, for Herr Homberger. Though it has all the appearance of a fine old country mansion, it is entirely a modern product. The simplicity of the small portico in front of the main entrance testifies to the wise restraint of the architects, who have never allowed the threads of tradition to slip from their hands. The hall, too, with its panelled walls and ceiling, confirms this characteristic by the adroit way in which it is planned. The size of the garden area permitted of space for air, sun and swimming baths being provided, besides flower and kitchen gardens.

Tall, close hedges surround the bathing garden and the niches with statuary impart an ornamental effect to it. The purely architectural character of this garden is completely in accord with the severe lineaments of the garden house (p. 137). The house of Herr Tobler at St. Gallen (pp. 138, 139), by the same architects, is another instance of that skilful solution which gives to their creations a wholesome and so to speak indigenous character, without relying in any way on mere superficial effect.

The country house at Friedrichshafen which Prof. Paul Bonatz has designed for the Director of the Zeppelin Airship Company (p. 135) commands attention by reason of its harmonious form and proportions. The treatment of the roof is quite masterly, and the house as a whole is thoroughly rural.

A further example of well-considered design is the house at Heilbronn (pp. 129-131) by Messrs. Beutinger and Steiner. Our illustrations show the terrace arrangement, which, owing to the sloping character of the site, has been cleverly utilized to form a natural connection between house and garden, and to ensure light and air for the domestic offices below the dining-room. The stable building is in the style of the old Suabian peasant cottages. The lofty hall serves the purpose of a living apartment, and the grey-brown oak panelling, in conjunction with carving, gives it an air of comfort and elegance.

The house at Dahlem (p. 133) by Herr Hans Bernoulli of Berlin shows yet another note, uniting the stern sobriety of the Brandenburg country house with the more cheerful aspect of modern creations. A good example of the tasteful combination of use and beauty is the entrance illustrated on p. 132.

Messrs. Runge and Scotland's design for a country house near Bremen (p. 155) reminds one at first sight of the Lower Saxon type of peasant house, but the peculiar shape of the roof gives it a distinctive note. The pavilion designed by the same architects for a Company in Bremen (p. 154) was exhibited at last year's International Health Exhibition in Dresden. The attic story contains dressing and bath rooms and other accommodation admirably fitted out.

A striving for a certain kind of monumentality marks the work of Herr Mallebrein, the Freiburg architect (p. 146). The spacious portico and the long terrace with the balcony borne on slender columns impart an air of importance to the house, but that practical considerations have entered into the construction of the house is shown by the fitting up of the dining-room. Such practical requirements play a more prominent part in the shooting-box by Herr Hertlein, of Munich (p. 145). The limited space had to

be used to best advantage—hence the recess behind the staircase serving as a pleasant nook where the sportsman might enjoy a quiet chat; and the same economy of space is again shown in the adjoining living-room, with its fixed cabinets, writing-table, etc.

Herr Rudolf Alexander Schröder is one of the members of the artistic staff of the Vereinigte Werkstätten für Kunst im Handwerk, who repudiate the purely utilitarian or materialistic principle in applied art. He is a poet, and has made a name for himself by his admirable translations of Greek and Italian poems. Starting as a painter he then turned to architecture, and has maintained an attitude of his own. His dining-room (p. 158) is a good example of his luxurious mode, and the same sumptuousness marks his garden scheme (p. 157).

Prof. Bruno Paul, to whom the modern movement owes so much, has always aimed at distinguished elegance without losing sight of the practical point of view. He is an artist of great resource and unimpeachable taste, and one who, even when inspired by older work, maintains his independence. Latterly he has favoured greater richness of form, in which plastic ornament again makes its appearance, as seen in our illustrations (p. 152).

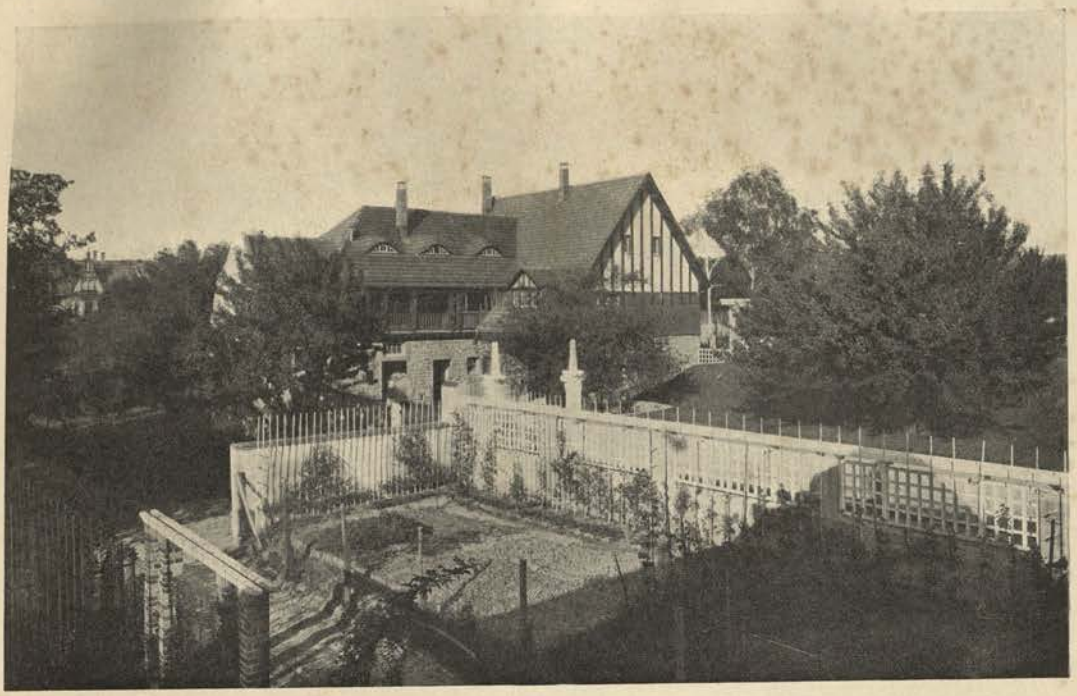
The "Deutsche Werkstätten für Handwerkskunst" of Hellerau, on the other hand, is a concern that consistently follows the path it marked out for itself, and which has brought to German art industry the triumphs achieved at Turin, Dresden, Brussels, Munich and Paris. The artists who here co-operate refuse to accommodate themselves to any requirements on the part of clients which they regard as incompatible with their principles, and conspicuous among them is Prof. Richard Riemerschmid, whose lady's boudoir (p. 153) is very typical of his work. The furniture of this room not only indicates unerring taste but is also of consummate workmanship. Sound craftsmanship allied to noble simplicity also characterises the room by Karl Bertsch (p. 134), and a real little masterpiece is the sideboard by this artist (p. 161). The two rooms by Prof. Adelbert Niemeyer (pp. 150, 151), both belonging to a sanatorium near Dresden, reveal that mature sense of form and understanding of the needs of social life which one is accustomed to find in the productions of this artist.

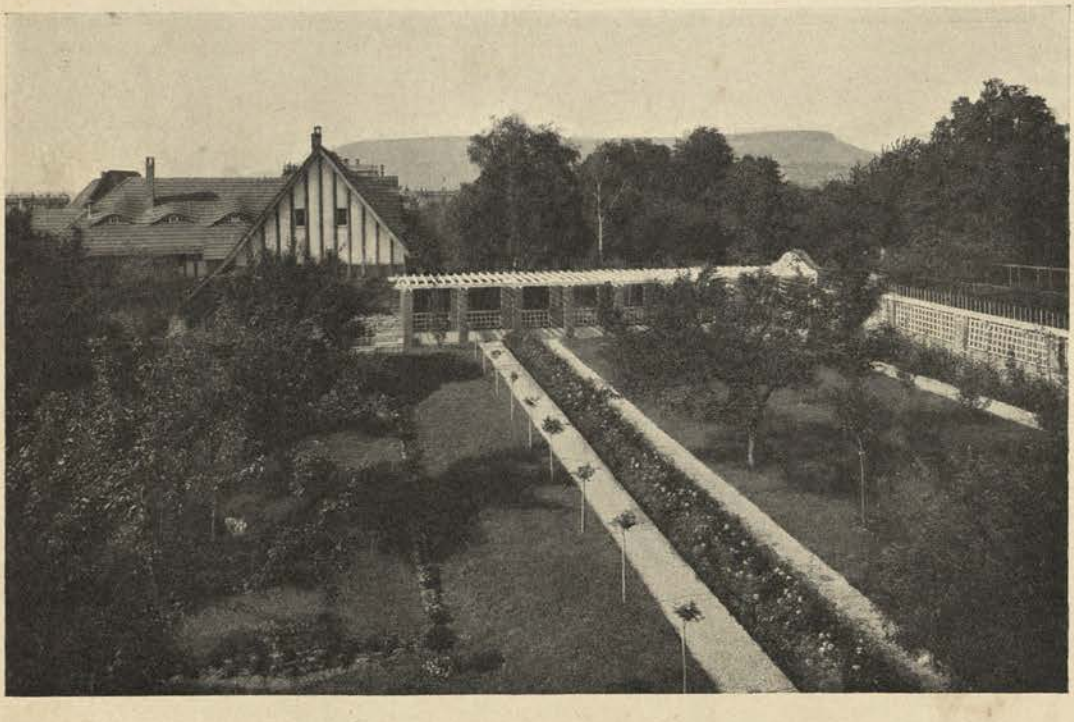
While both of the two firms above named avail themselves of the services of a large number of artists, the entire production of the Bernard Stadler workshops is designed by a single artist—Max Heidrich (pp. 142–144, 160). The fear that a certain uniformity and monotony would hence result has been signally refuted by the work he has accomplished, including many hundreds of interiors destined for many diverse purposes. He began as a craftsman, and

his thorough knowledge of materials and technical processes has aided him immensely.

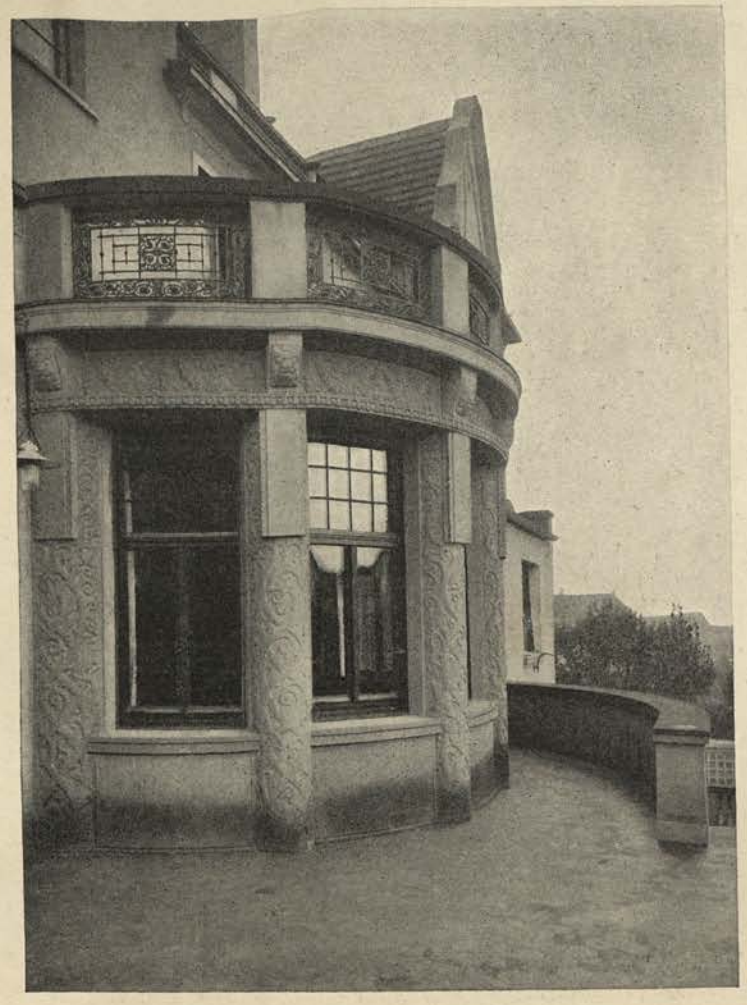
Herr Leberecht Migge was one of the first garden architects to ally himself to the new movement, and as art-director of one of our leading horticultural undertakings—that of Jakob Ochs at Hamburg—he has had many opportunities of carrying out his ideas. In the garden designed for Roggendorf Park (pp. 148, 149) we see an ardent desire to achieve beauty, coupled with that thoughtfulness of the specialist which contrives that everything shall fulfil its proper function.

Limitations of space make it necessary to pass over many of the other examples of modern German applied art represented in our illustrations. Reference should, however, be made to the important results which have accrued to the art industry of the country from the intelligent and sympathetic co-operation of some of the large undertakings. A typical instance of this is the action taken by the Allgemeine Elektrizitätsgesellschaft, Berlin, in appointing Prof. Peter Behrens, formerly Director of the School of Applied Art at Düsseldorf, to a position on its permanent staff, and in entrusting to him not only the building and equipment of its business premises and residences for officials, but the designing of all its electric light fittings, and all its catalogues, advertisements, and other literature. Other instances of this successful co-operation between artists and manufacturers are presented by the pottery and porcelain industry, notably the Nymphenburg Porcelain Factory (p. 173), the Schwarzburger Werkstätten für Porzellankunst, where Max Pfeiffer is ably assisted by Ernst Barlach and Otto Thiem (p. 171), Metzler and Ortloff at Ilmenau, who have secured the services of Paul Zeiller, the Berlin sculptor, for their porcelain factory (p. 172); the pottery of Reinhold Merkelbach at Grenzhausen, which avails itself of the services of such prominent artists as Prof. Richard Riemerschmid, Prof. Albin Müller, Adalbert Niemeyer and Paul Wynand (p. 176). It is interesting to note here that Prof. Albin Müller has been entrusted with an important mission by the Prussian Government. The Westerwald district of the Rhine province used to produce pottery that is now much sought after by collectors, but in course of time the quality of the ware sank to a very low level, and continuous efforts on the part of the Government to improve it threatened to prove abortive. The authorities then hit on the idea of despatching Prof. Müller to the district for the purpose of advising on the steps to be taken to instil new life into the industry. The mission proved a conspicuous success and resulted in a great improvement both technical and artistic.

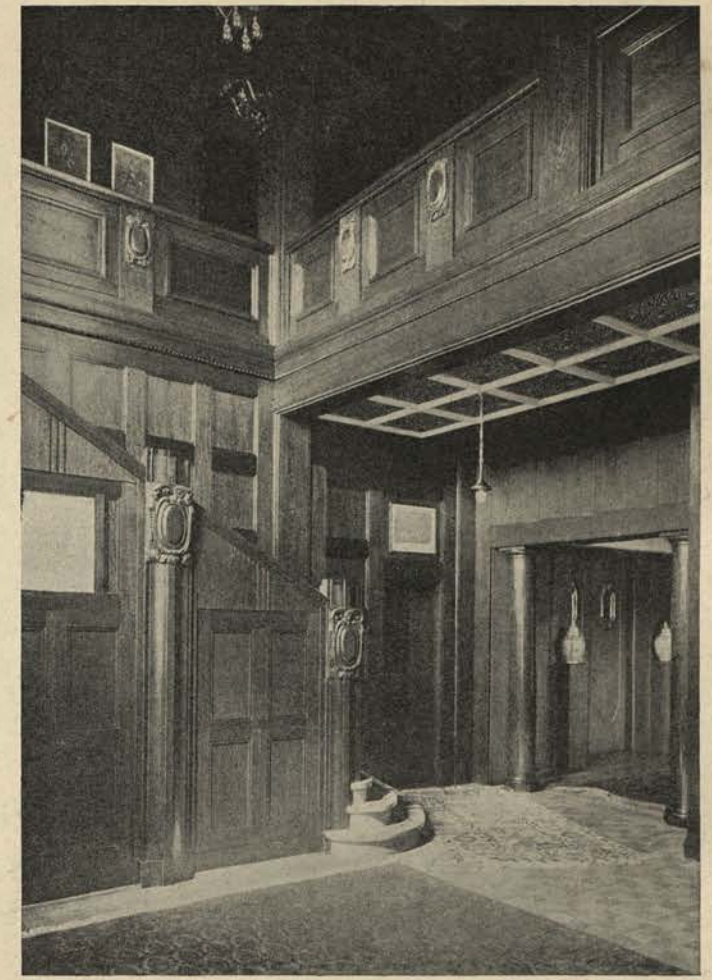




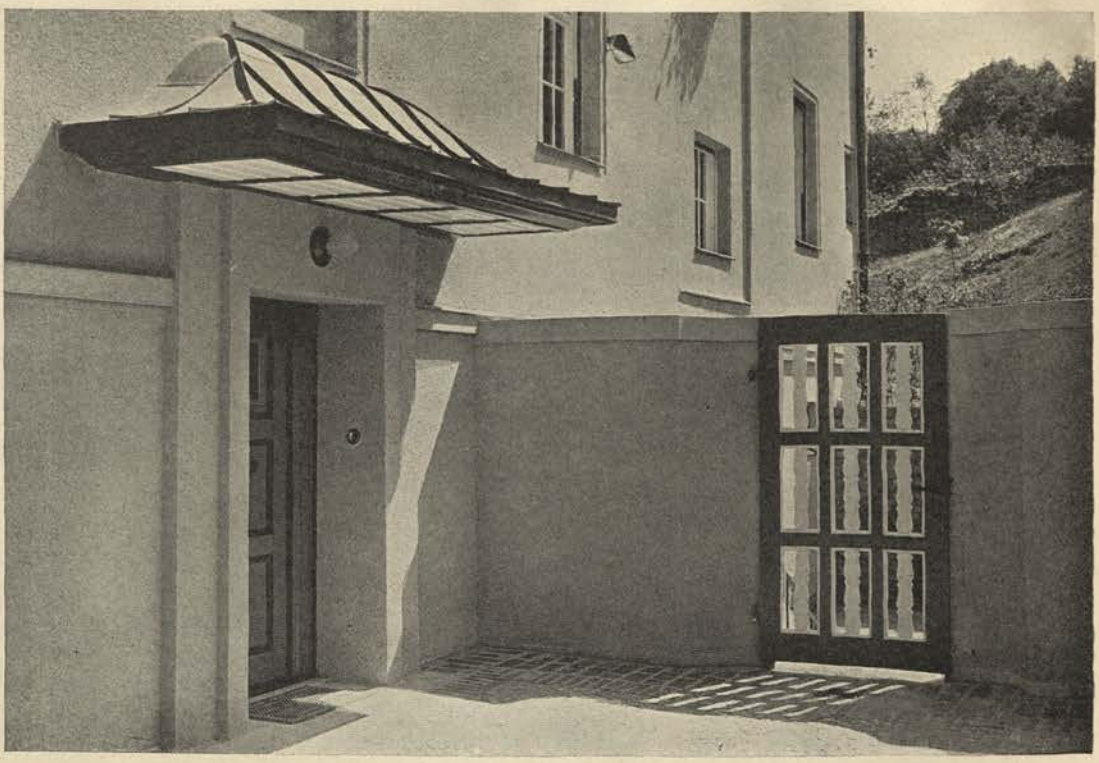
HOUSE AND GARDEN AT HEILBRONN
BEUTINGER AND STEINER, ARCHITECTS



HOUSE AT HEILBRONN. BEUTINGER AND STEINER, ARCHITECTS



HOUSE AT HEILBRONN—THE ENTRANCE HALL. DESIGNED BY BEUTINGER AND STEINER, ARCHITECTS



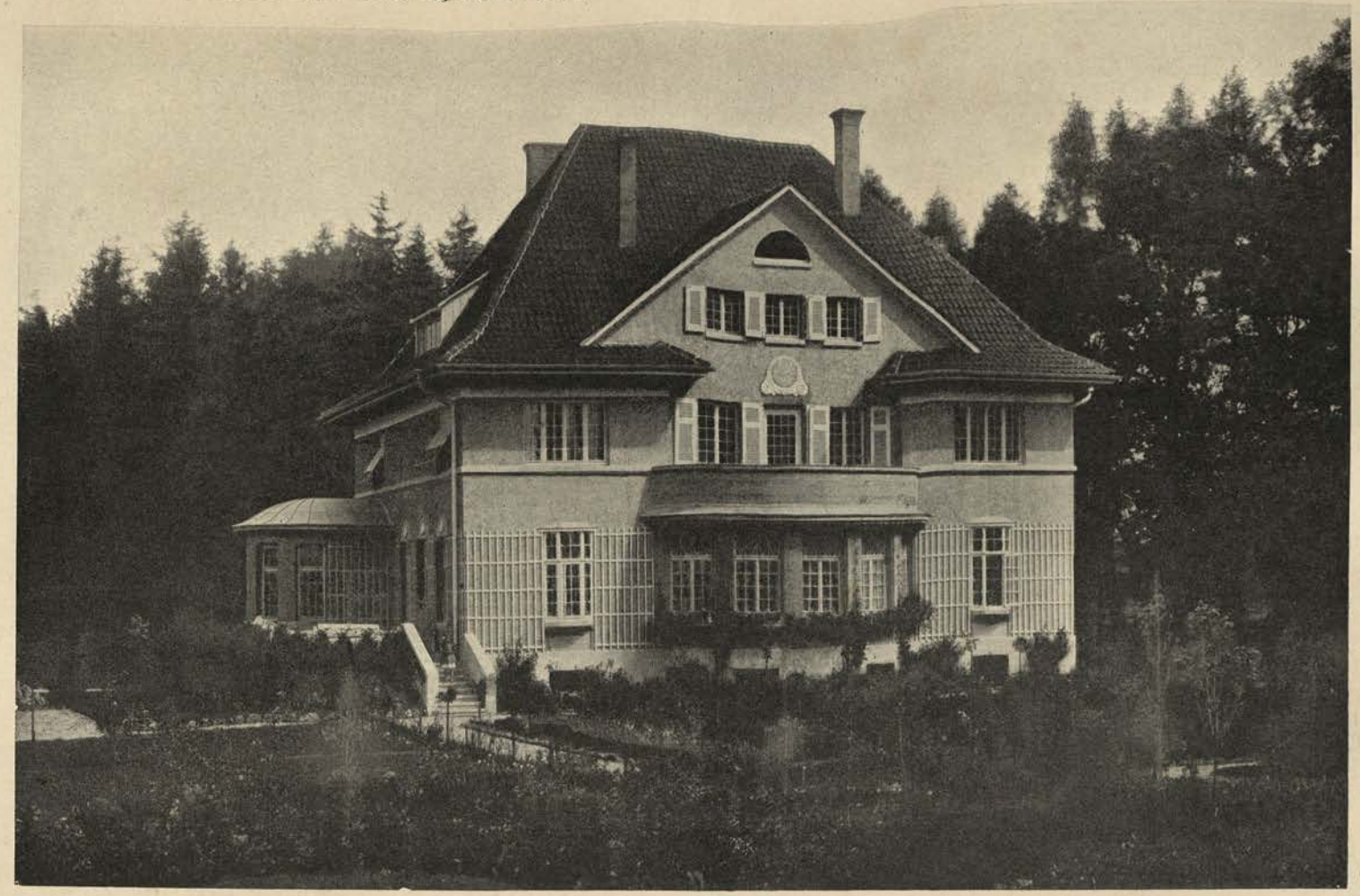
ENTRANCE DOORWAY AND HALL

DESIGNED BY HANS BERNOULLI, BERLIN, ARCHITECT

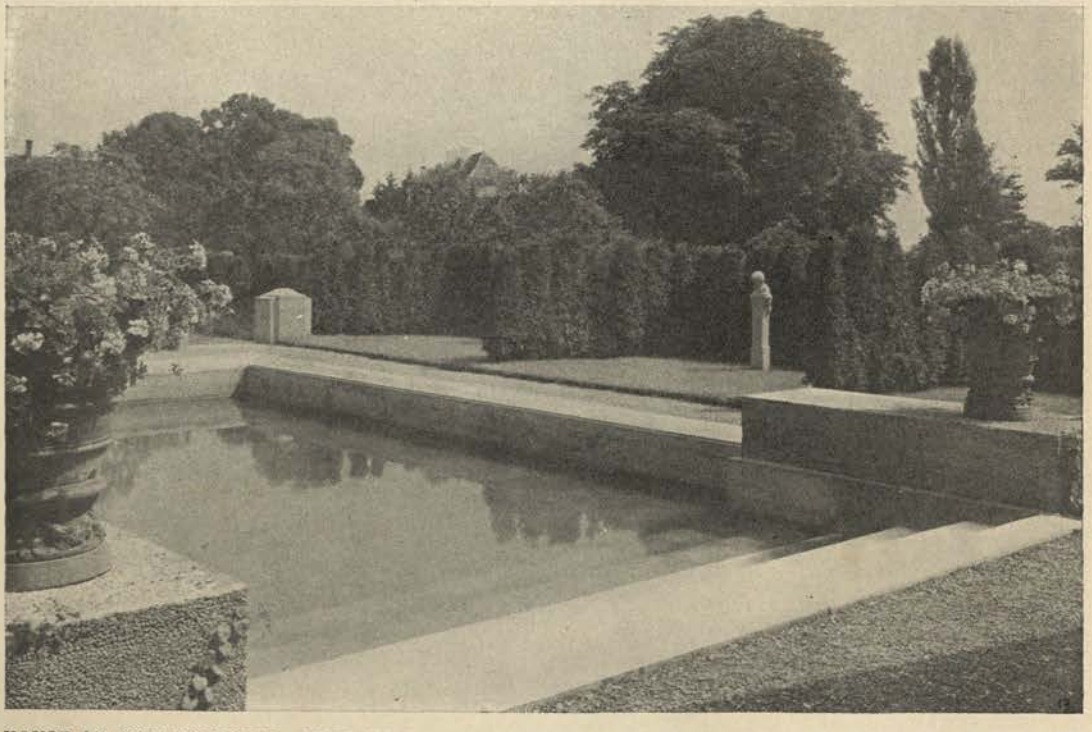
HOUSE AT DAHLEM

HANS BERNOULLI, BERLIN, ARCHITECT

SITTING-ROOM AND BOUDOIR. DESIGNED BY KARL BERTSCH, EXECUTED BY THE DEUTSCHE WERKSTÄTTEN FÜR HANDWERKSKUNST, MUNICH

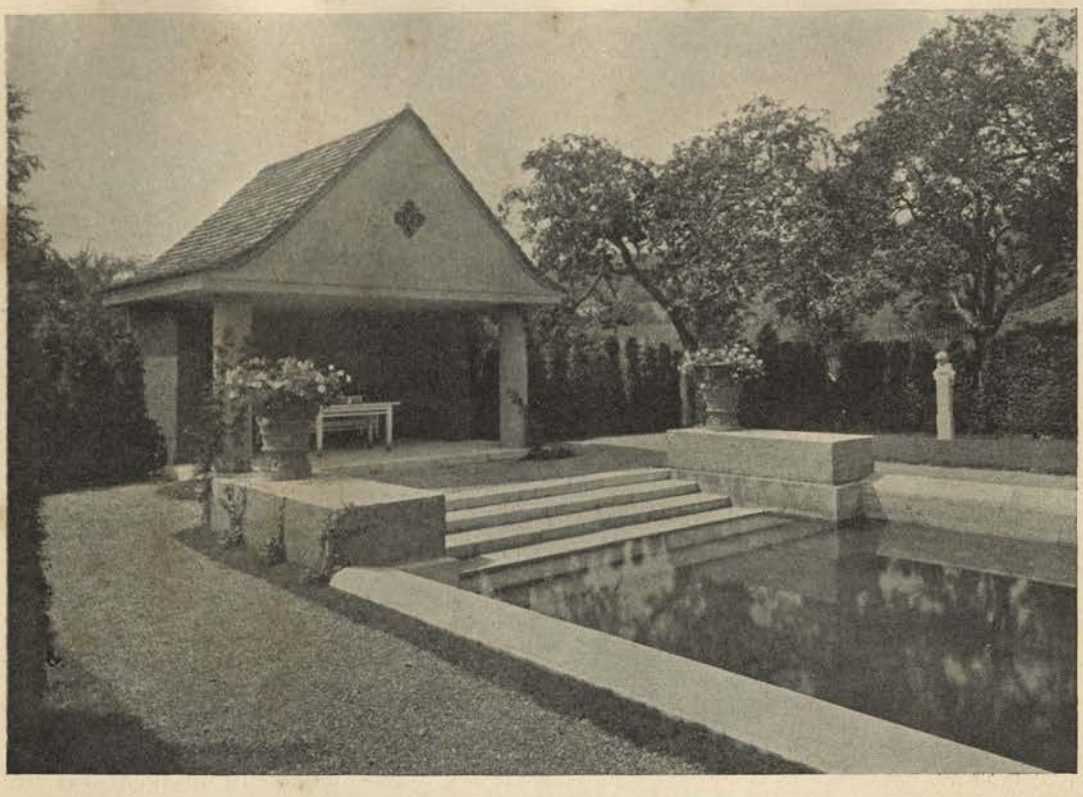


HOUSE AT FRIEDRICHSHAFEN. PROF. PAUL BONATZ, ARCHITECT



HOUSE AT SCHAFFHAUSEN—ENTRANCE DOORWAY AND SWIMMING BATH

CURJEL AND MOSER, ARCHITECTS

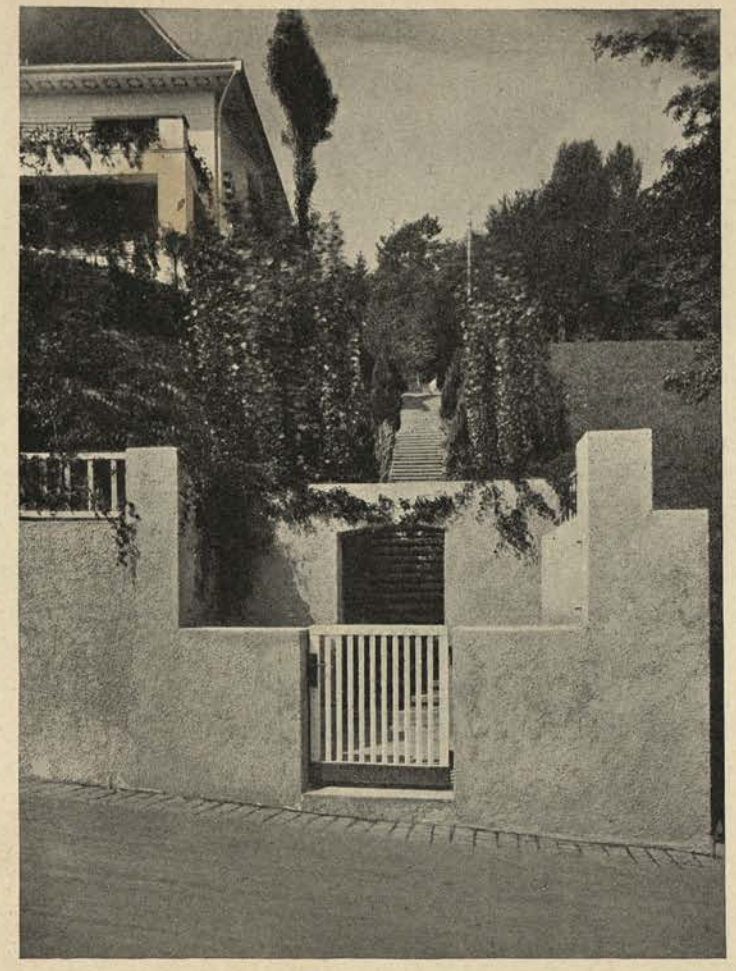


HOUSE AT SCHAFFHAUSEN—GARDEN HOUSE AND SMOKING-ROOM

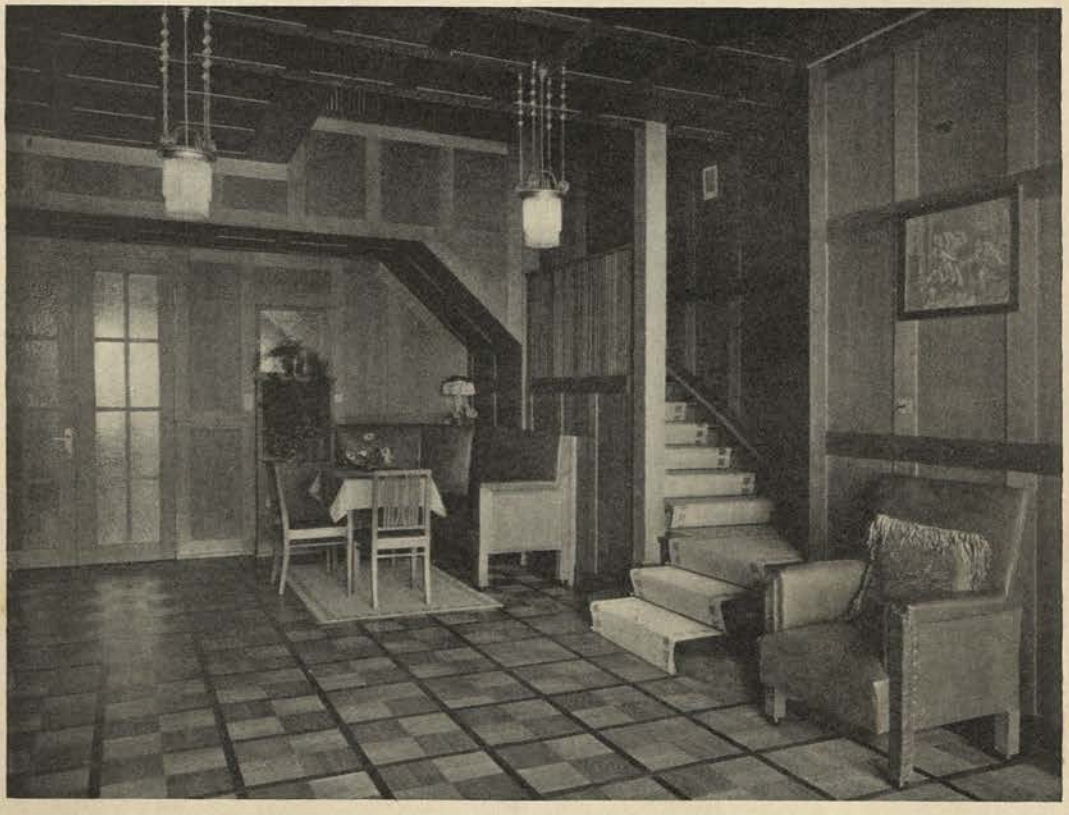
DESIGNED BY CURJEL AND MOSER, ARCHITECTS

HOUSE AT ST. GALLEN — CURJEL AND MOSER, ARCHITECTS

HOUSE AT SCHAFFHAUSEN—ENTRANCE HALL — DESIGNED BY CURJEL AND MOSER, ARCHITECTS



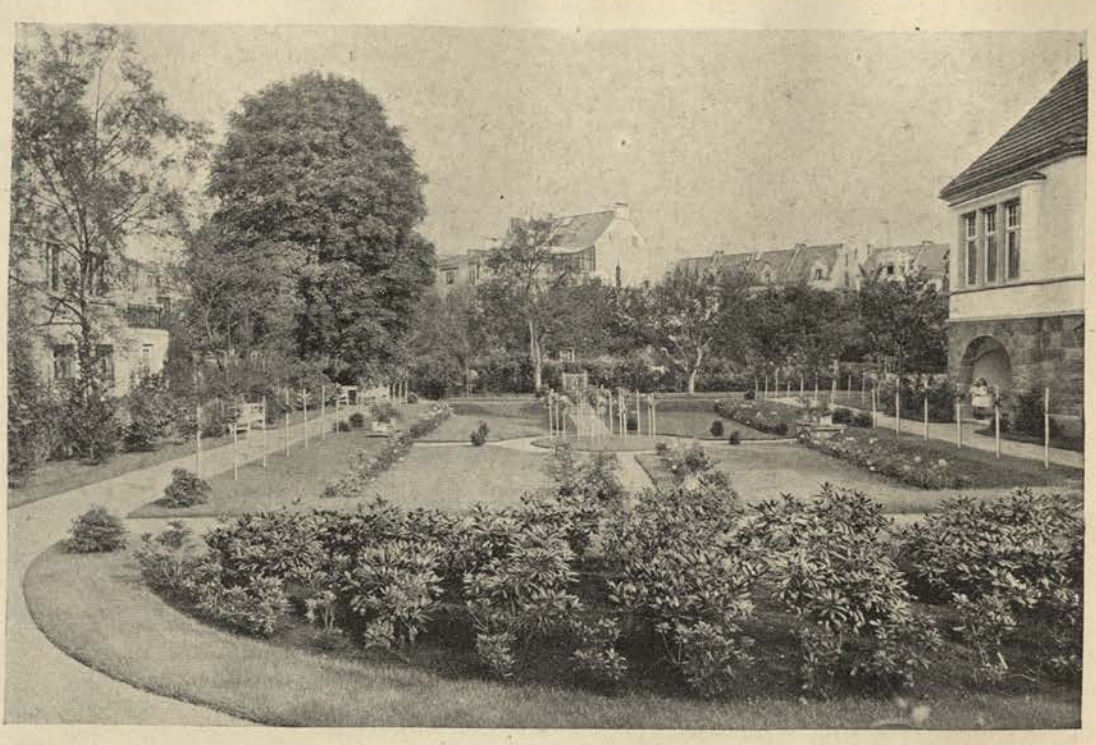
ENTRANCE GATEWAY AND HALL. DESIGNED BY CURJEL AND MOSER, ARCHITECTS



ENTRANCE HALL

DESIGNED BY CURJEL AND MOSER, ARCHITECTS

HOUSE AND GARDEN HOUSE AT BREMEN. CARL EEG AND EDUARD RUNGE, ARCHITECTS



GARDEN AT BREMEN

DESIGNED BY FR. GILDEMEISTER

SMOKING-ROOM

DESIGNED BY MAX HEIDRICH, EXECUTED BY BERNARD STADLER

LIVING-ROOM AND CABINET. DESIGNED BY MAX HEIDRICH, EXECUTED BY BERNARD STADLER

HOUSE AT EPPENHAUSEN

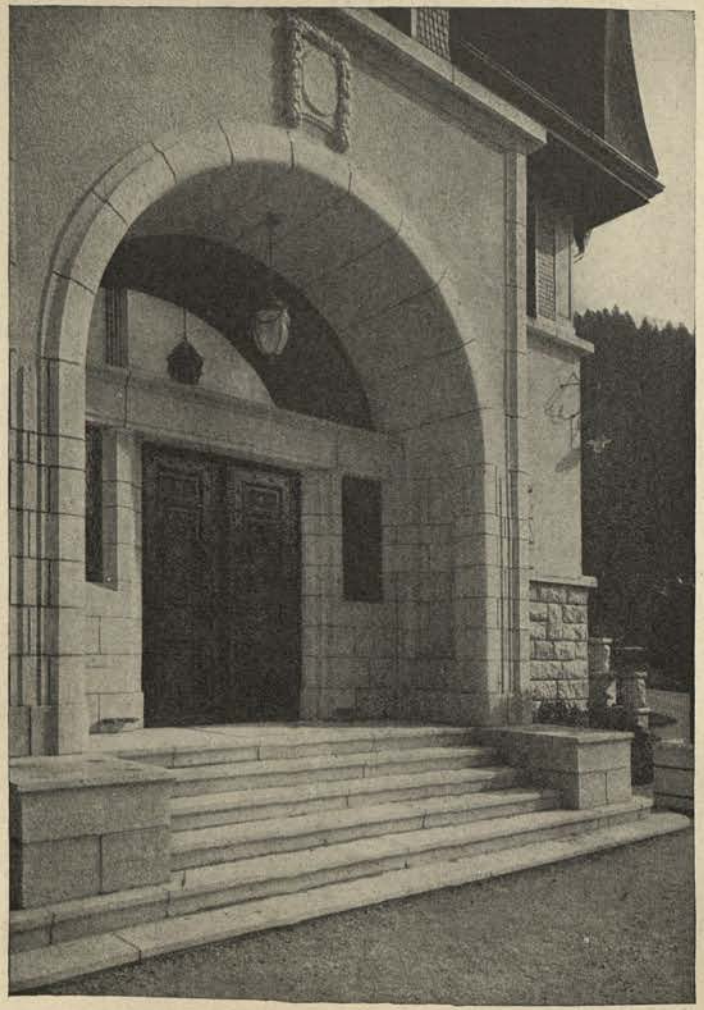
GEBR. LUDWIGS, ARCHITECTS

DINING-ROOM

DESIGNED BY MAX HEIDRICH, EXECUTED BY BERNARD STADLER

CORNER OF A LIBRARY — DESIGNED BY HANS HERTLEIN, ARCHITECT

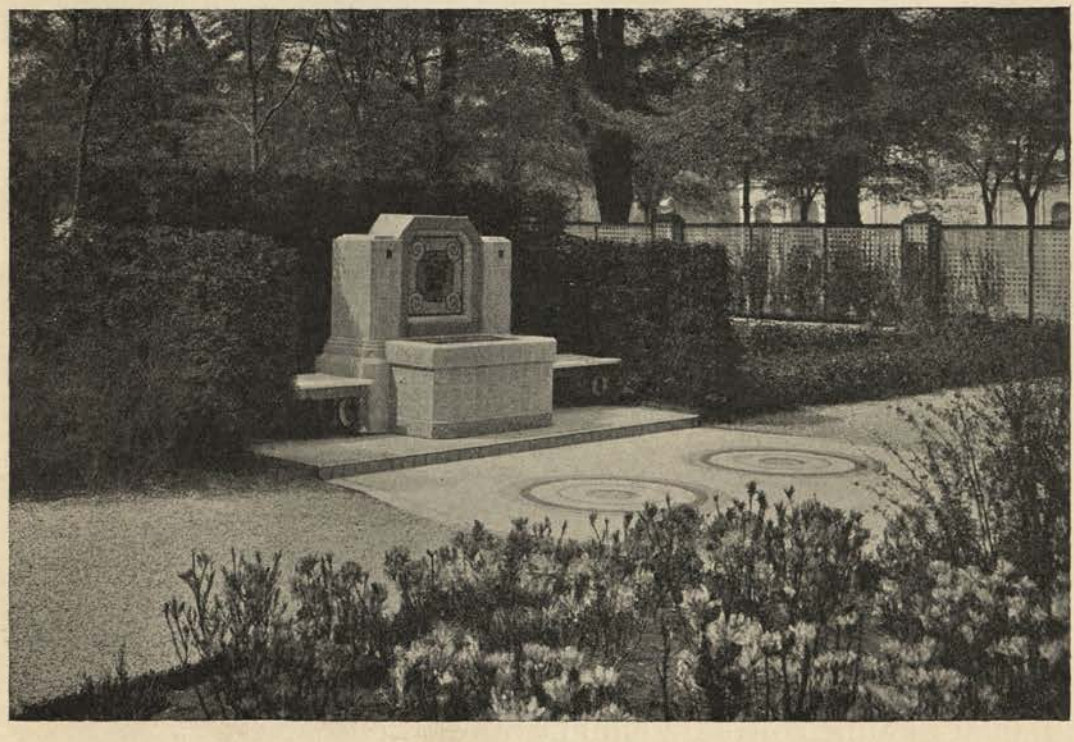
ENTRANCE HALL OF A SHOOTING-BOX — DESIGNED BY HANS HERTLEIN, ARCHITECT



ENTRANCE DOORWAY AND DINING-ROOM
DESIGNED BY F. MALLEBREIN, ARCHITECT

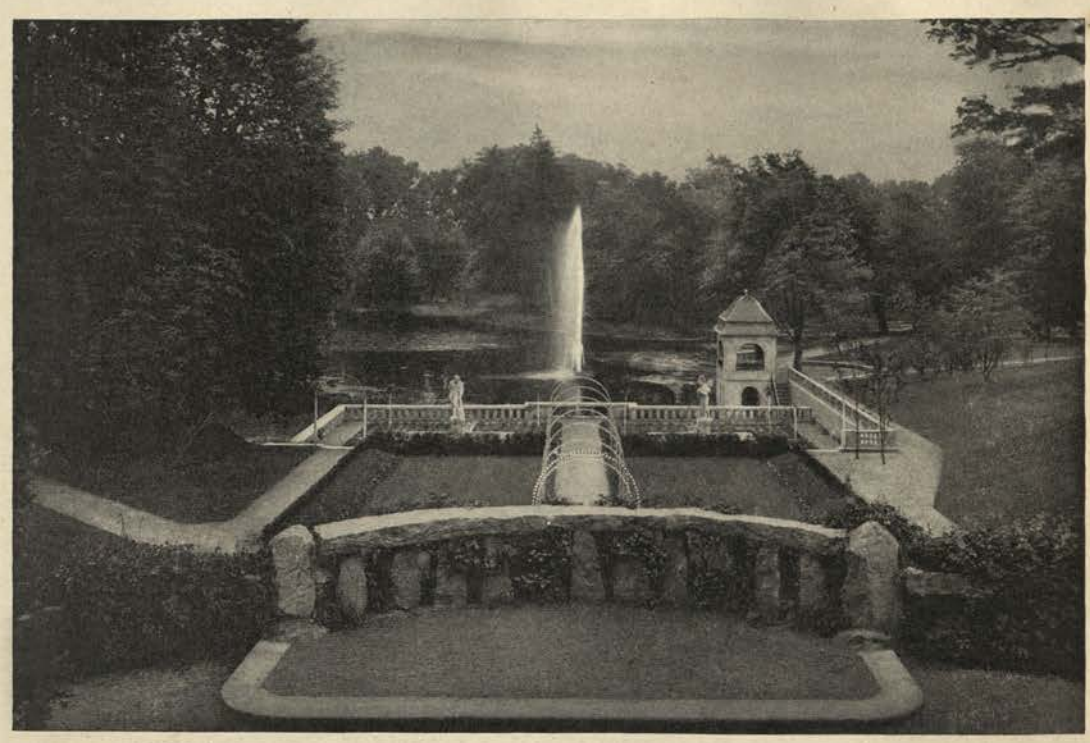
HOUSE AT GUTACH—THE TERRACE

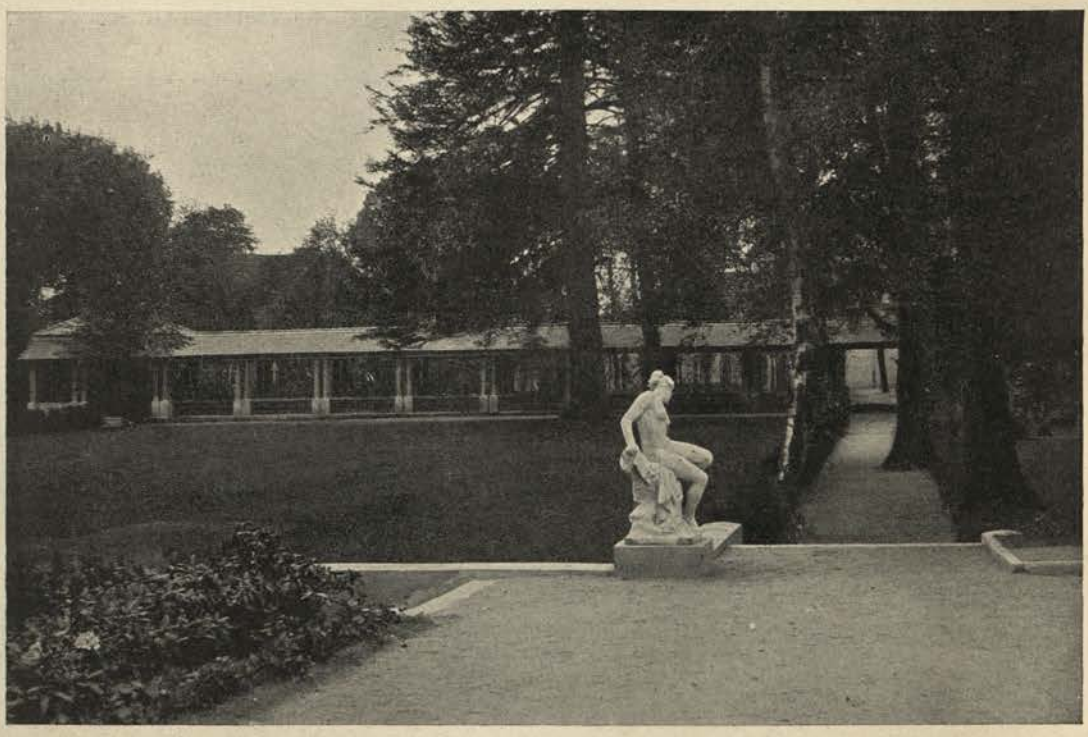
F. MALLEBREIN, ARCHITECT



GARDEN FOUNTAIN

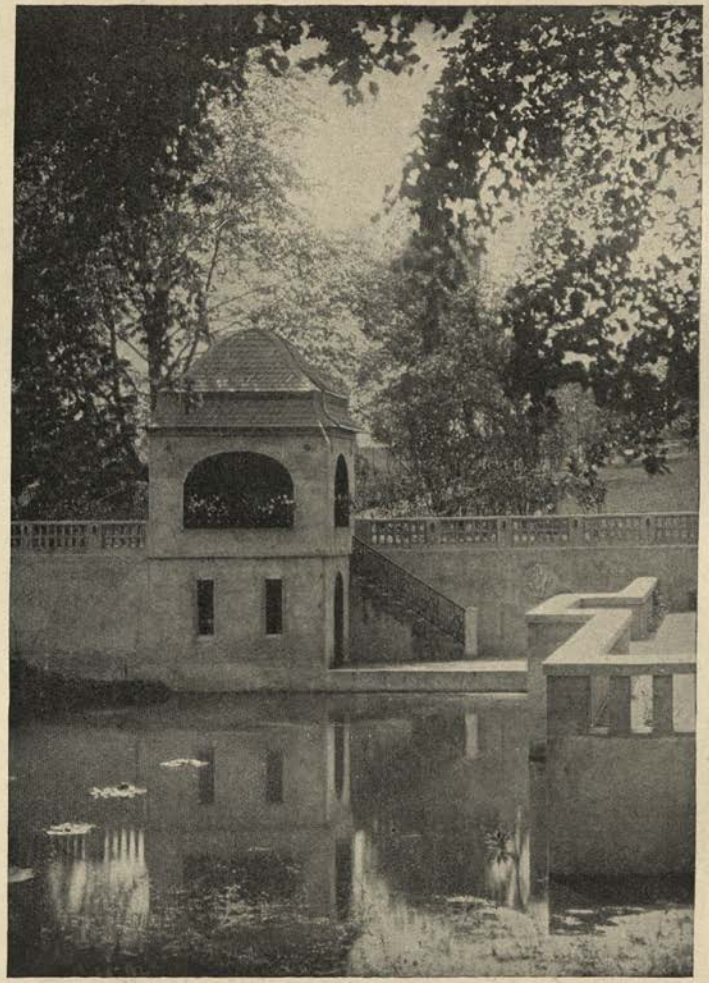
DESIGNED BY LEBERECHT MIGGE, EXECUTED BY JAKOB OCHS, GARTENBAU, HAMBURG





TERRACES AND SPORTS GROUND IN ROGGENDORF PARK. DESIGNED BY LEBERECHT MIGGE, EXECUTED BY JAKOB OCHS, GARTENBAU, HAMBURG

STONE FIGURE BY RICHARD ENGELMANN
FOR A GARDEN DESIGNED BY LEBERECHT MIGGE



STONE TERRACE IN ROGGENDORF PARK, DESIGNED BY LEBERECHT MIGGE, EXECUTED BY JAKOB OCHS, GARTENBAU, HAMBURG

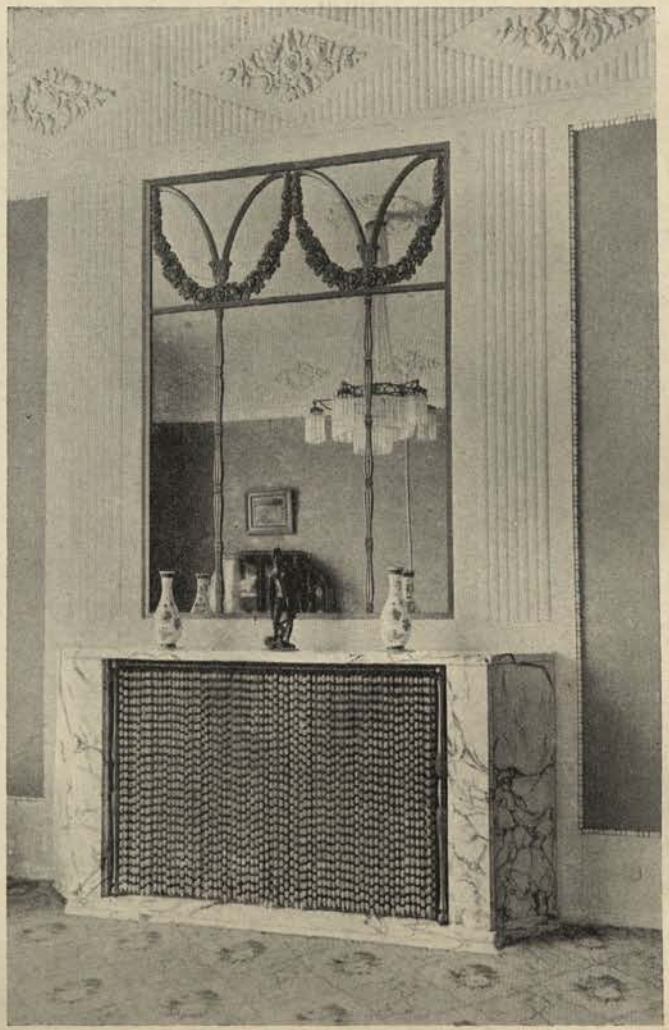
DESIGNED BY PROF. ADELBERT NIEMEYER

GROUP OF POTTERY AND LIVING-ROOM EXECUTED BY THE DEUTSCHE WERKSTÄTTEN FÜR HANDWERKSKUNST, DRESDEN

DESIGNED BY PROF. ADELBERT NIEMEYER

DESIGNED BY A. VON SALZMANN

RECEPTION ROOM AND BEDROOM EXECUTED BY THE DEUTSCHE WERKSTÄTTEN FÜR HANDWERKSKUNST, DRESDEN



RECEPTION ROOM AND STOVE IN A BOUDOIR DESIGNED BY PROF. BRUNO PAUL
EXECUTED BY THE VEREINIGTE WERKSTÄTTEN FÜR KUNST IM HANDWERK

BOUDOIR DESIGNED BY PROF. RICHARD RIEMERSCHMID, EXECUTED BY THE DEUTSCHE WERKSTÄTTEN FÜR HANDWERKSKUNST, DRESDEN

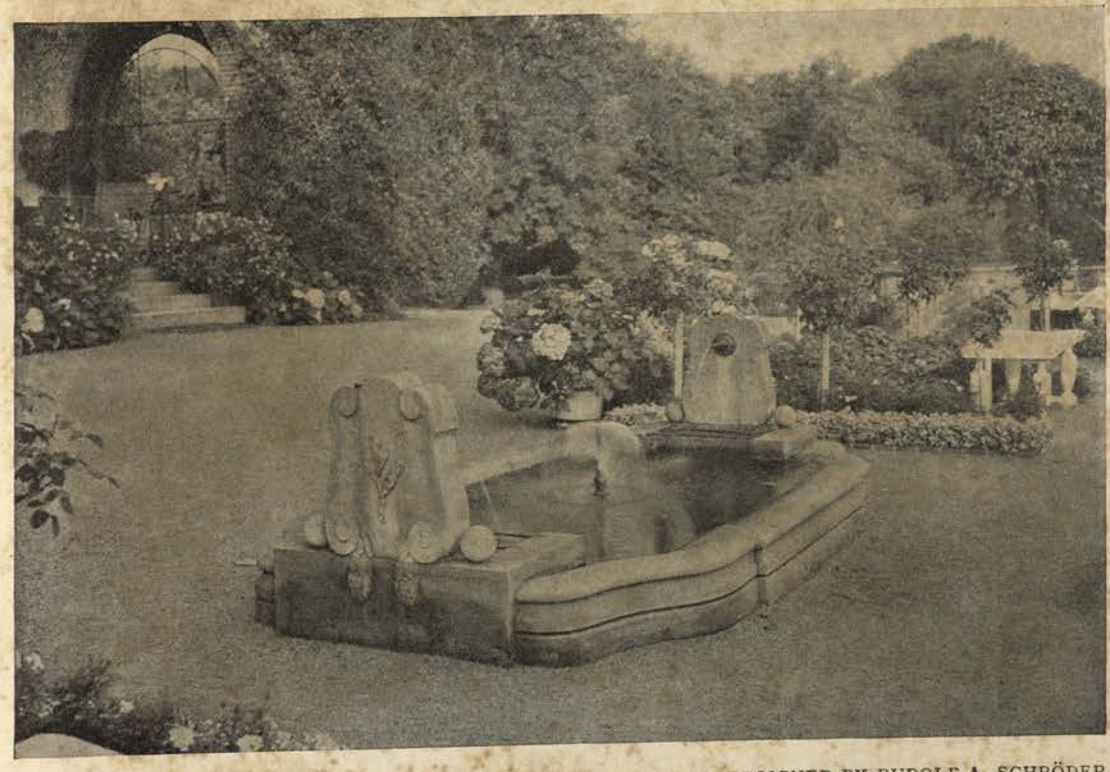
CLUB-HOUSE

RUNGE AND SCOTLAND, ARCHITECTS

DINING-ROOM

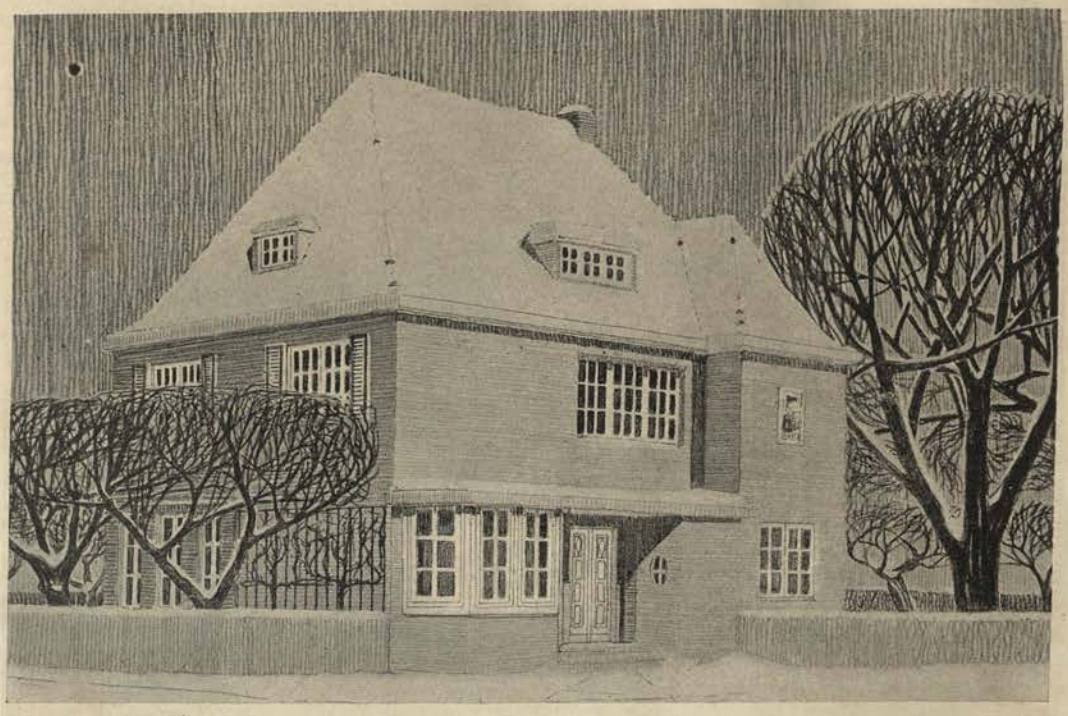
DESIGNED BY PROF. RICHARD RIEMERSCHMID, ARCHITECT, EXECUTED BY THE DEUTSCHE WERKSTÄTTEN FÜR HANDWERKSKUNST, DRESDEN

DESIGN FOR A COUNTRY HOUSE
BY RUNGE AND SCOTLAND, ARCHITECTS.



GARDEN TERRACES

DESIGNED BY RUDOLF A. SCHRÖDER



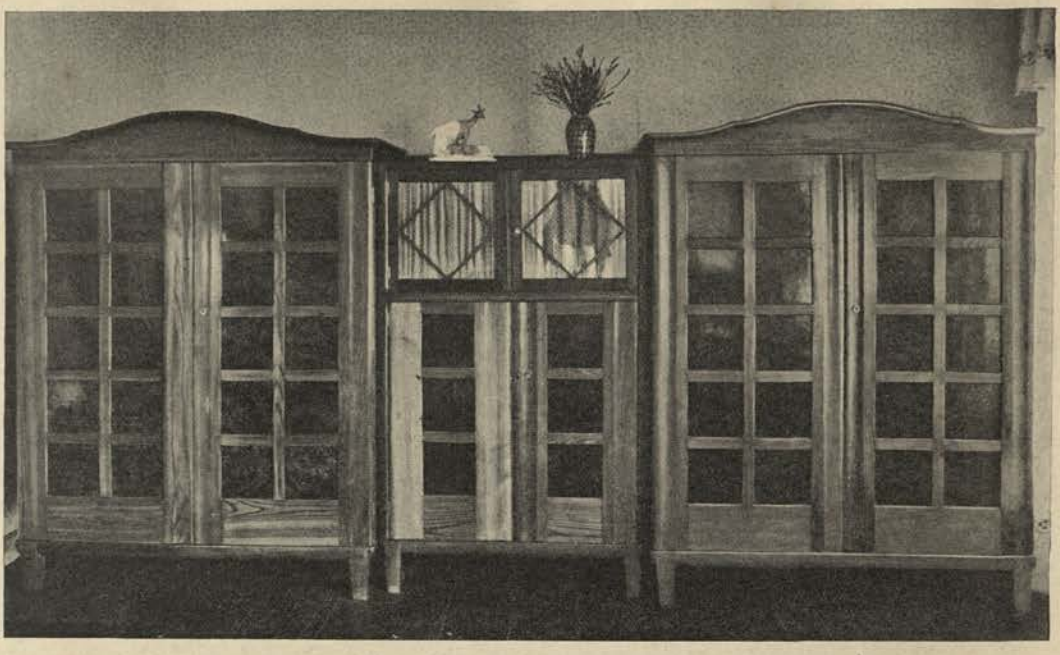
HOUSE AT DELMENHORST

HEINZ STOFFREGEN, ARCHITECT

DINING-ROOM

DESIGNED BY RUDOLF A. SCHRÖDER, EXECUTED BY THE VEREINIGTE WERKSTÄTTEN FÜR KUNST IM HANDWERK

VESTIBULE WITH MOSAICS DESIGNED BY OTTO WEGMÜLLER, EXECUTED BY PUHL AND WAGNER (THE DEUTSCHE GLASMOSAIK-GESELLSCHAFT), BERLIN



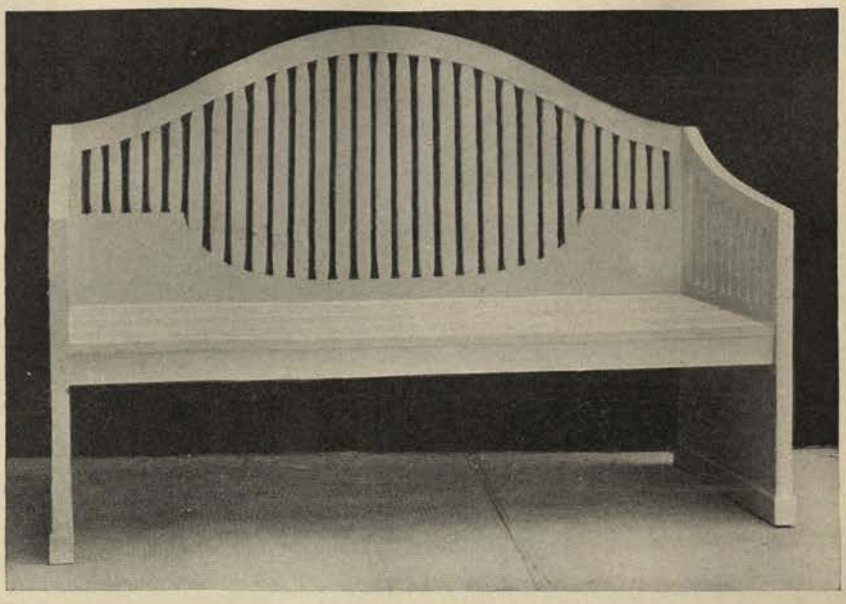
WARDROBE AND LINEN-PRESS

DESIGNED BY MAX HEIDRICH, EXECUTED BY BERNARD STADLER

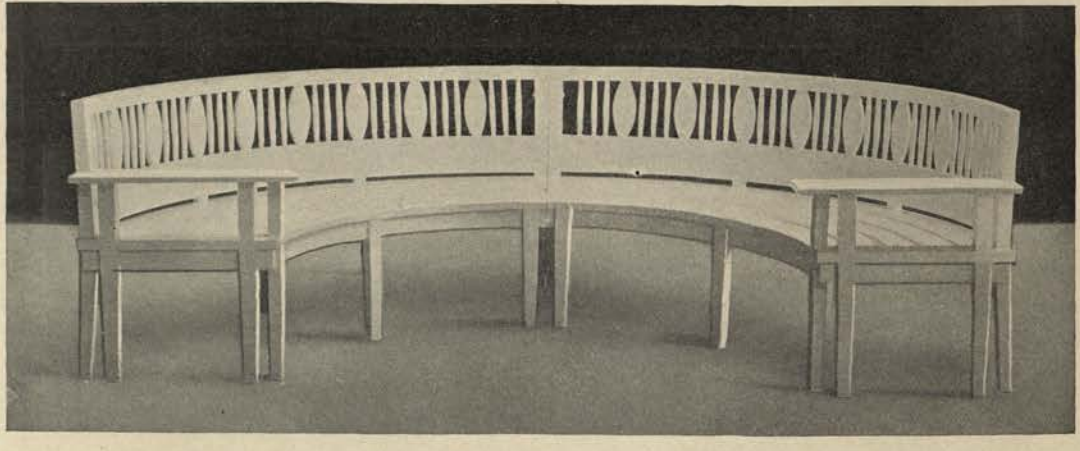
CABINET AND HEATING-STOVE

DESIGNED BY MAX HEIDRICH, EXECUTED BY BERNARD STADLER

SIDEBOARD AND WRITING-TABLE DESIGNED BY KARL BERTSCH, EXECUTED BY THE DEUTSCHE WERKSTÄTTEN FÜR HANDWERKSKUNST, MUNICH

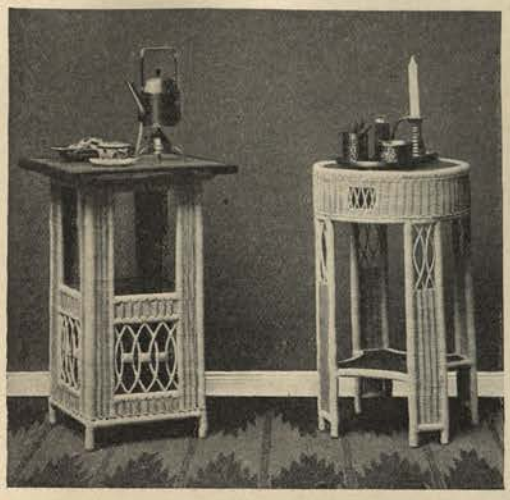


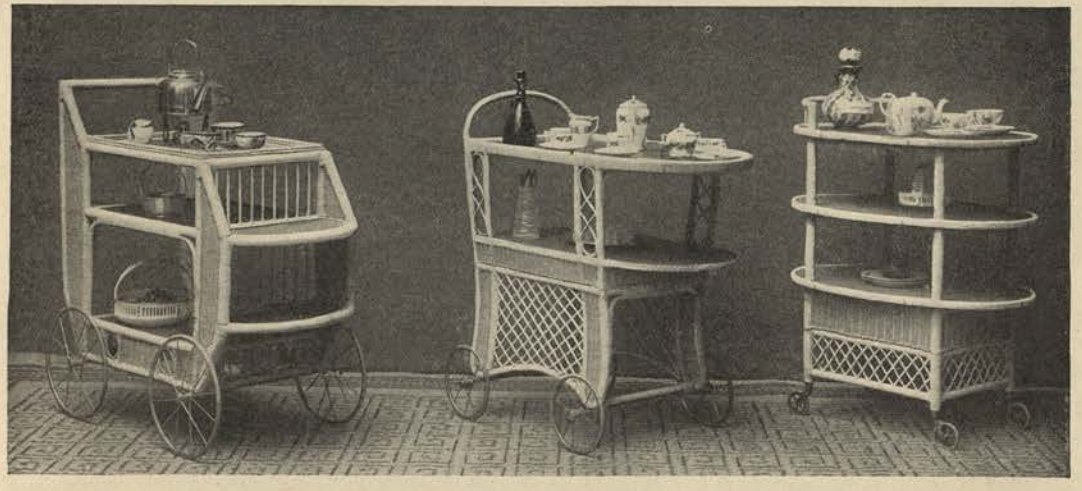
DESIGNED BY PROF. ALBIN MÜLLER



DESIGNED BY PROF. MAX LAÜGER

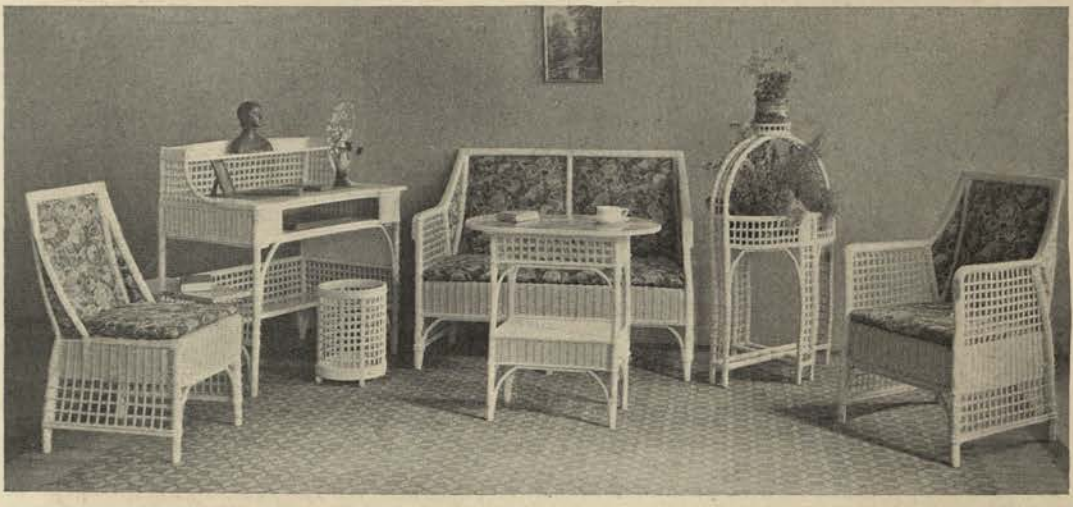
GARDEN FURNITURE EXECUTED
BY BEISSBARTH AND HOFFMANN





WICKER FURNITURE DESIGNED BY M. A. NICOLAI, EXECUTED BY DERICHS AND SAUERTEIG

DESIGNED BY PROF. RICHARD RIEMERSCHMID



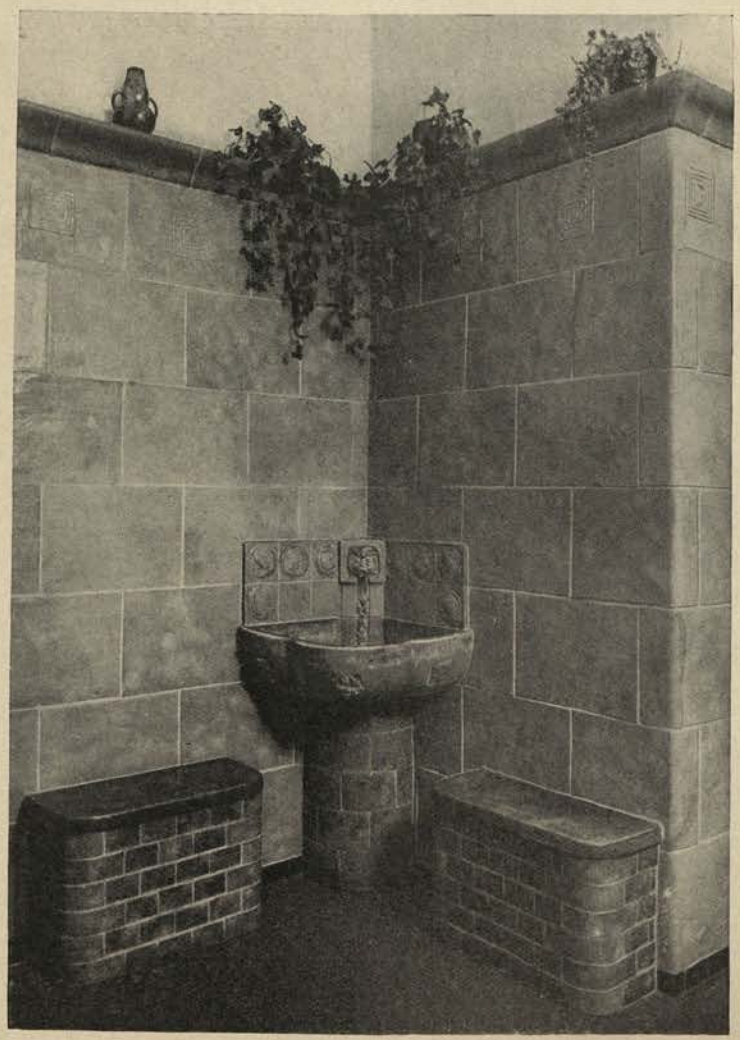
DESIGNED BY THEODOR REIMANN

WICKER FURNITURE EXECUTED BY THEODOR REIMANN

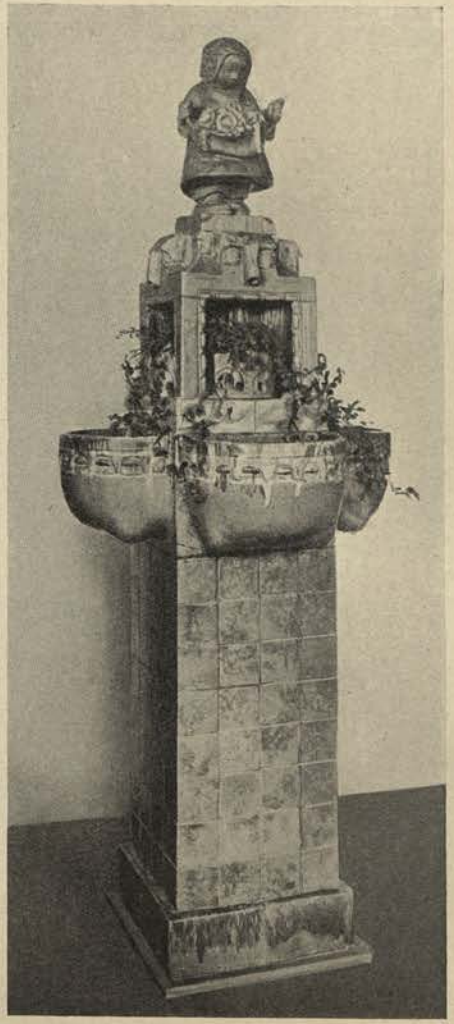
DESIGNED BY PROF. JOSEF GOLLER

DESIGNED BY A. BÖLD

WINDOWS EXECUTED BY THE WERKSTÄTTEN FÜR GLASMALEREI, BERLIN (J. SCHMIDT)

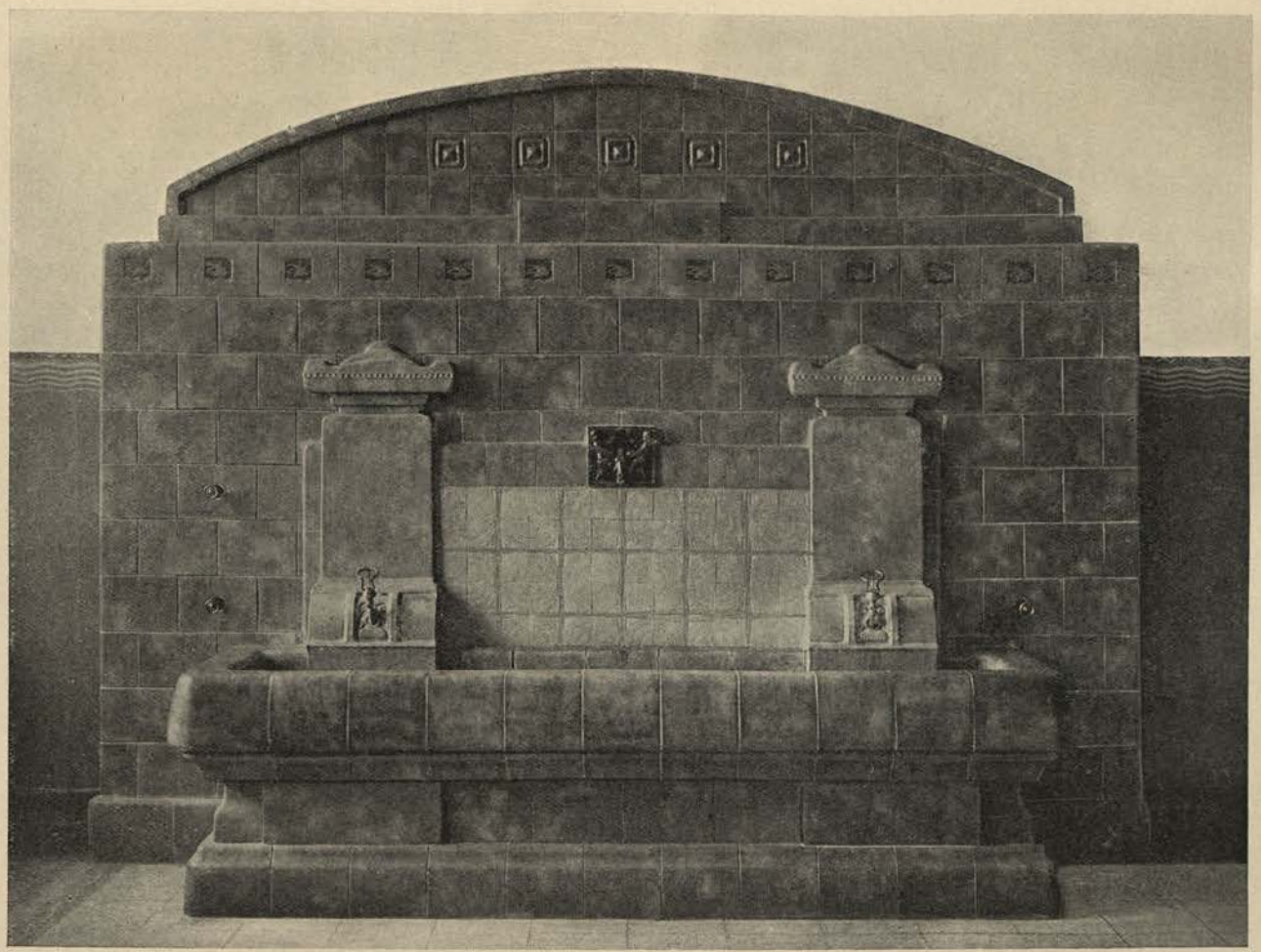


DESIGNED BY RICHARD MUTZ

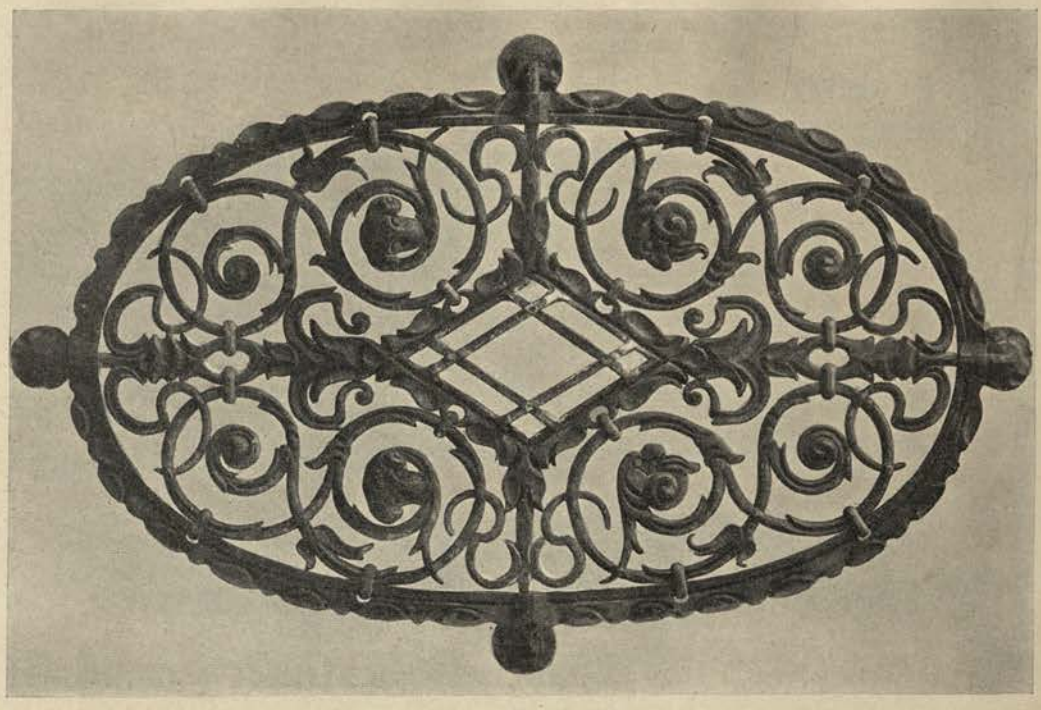


DESIGNED BY RICHARD KUÖHL

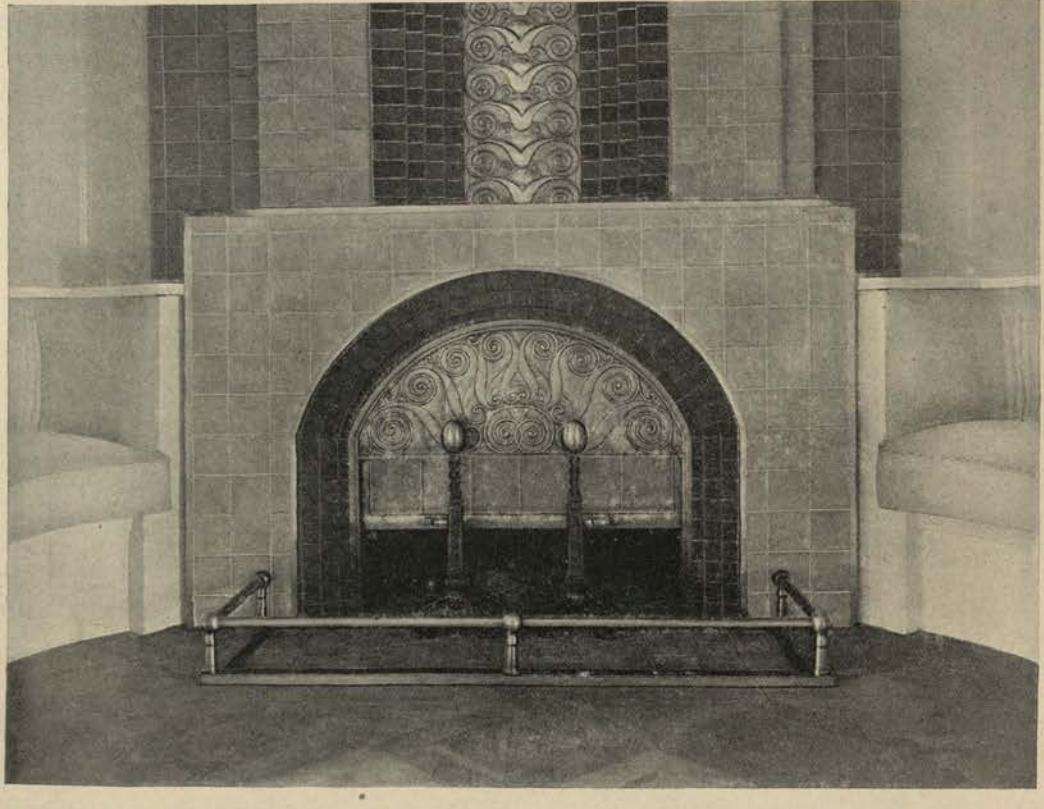
FOUNTAINS EXECUTED BY THE KERAMISCHE KUNSTWERKSTÄTTEN, LIEGNITZ (RICHARD MUTZ AND ROTHER)



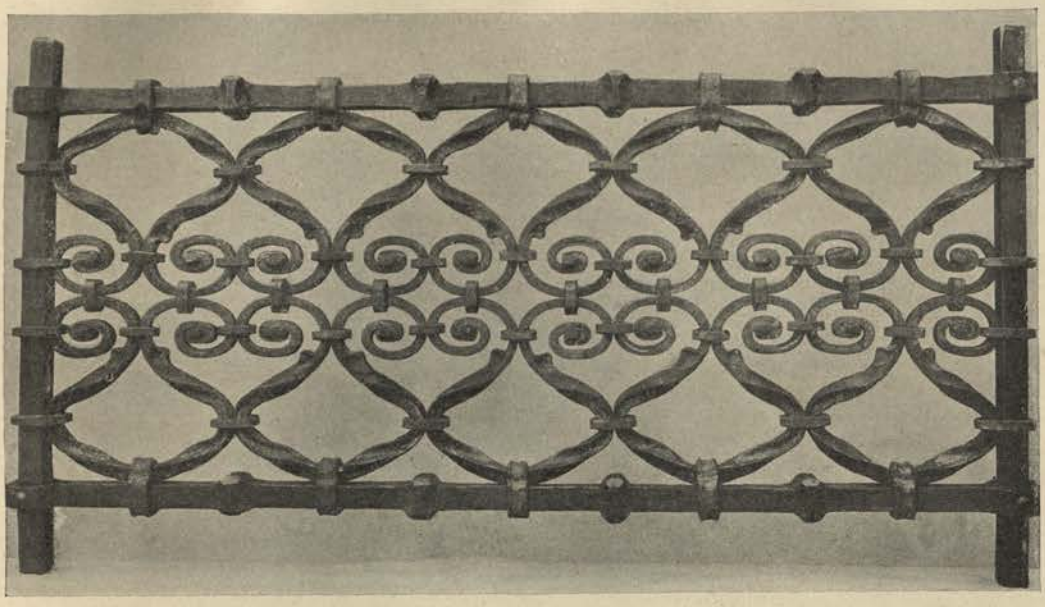
WALL-FOUNTAIN DESIGNED BY RICHARD MUTZ, EXECUTED BY THE KERAMISCHE KUNSTWERKSTÄTTEN, LIEGNITZ (RICHARD MUTZ AND ROTHER)

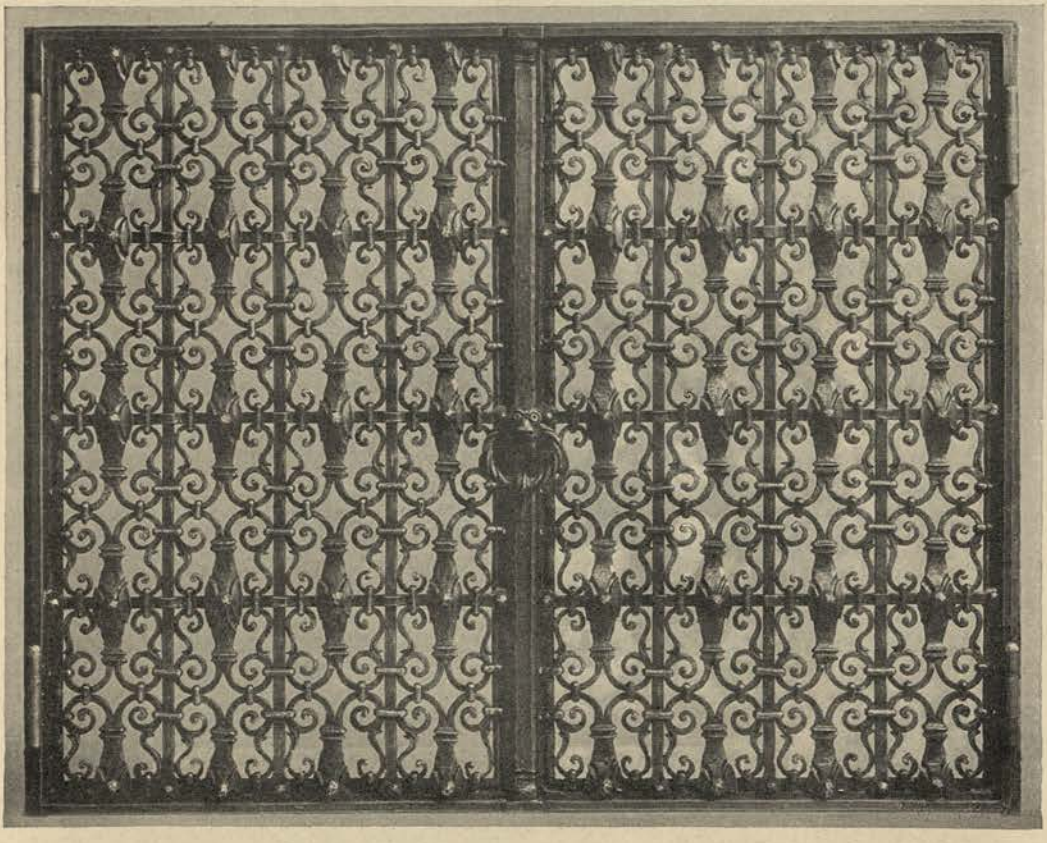


WROUGHT-IRON GRATING DESIGNED BY BIELENBERG AND MOSER, ARCHITECTS
EXECUTED BY BERGNER AND FRANKE

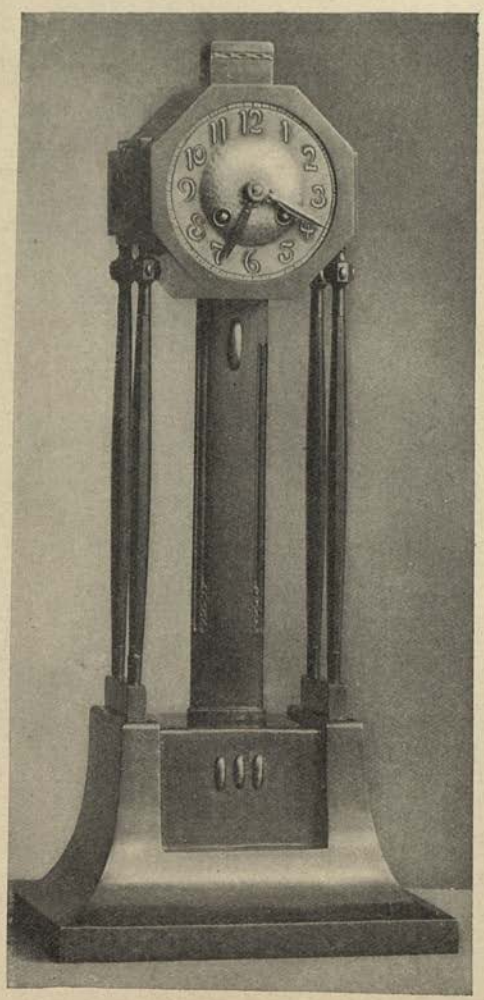


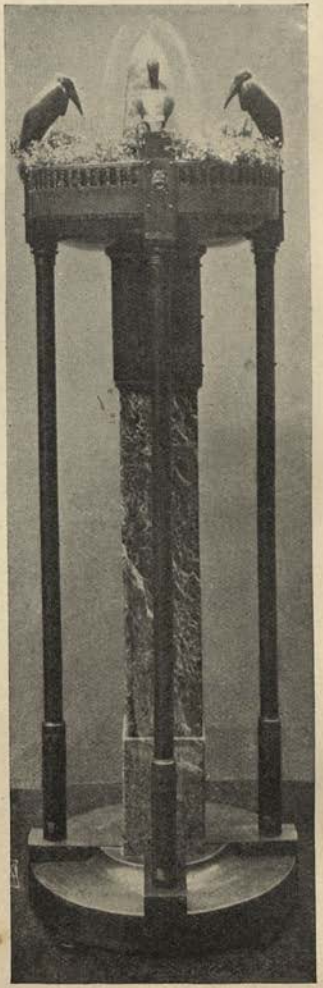
FIRE-PLACE DESIGNED BY HERMANN MUTHESIUS, ARCHITECT, EXECUTED BY BERGNER AND FRANKE





WROUGHT-IRON GRATING AND GATES DESIGNED BY BIELENBERG AND MOSER, ARCHITECTS, EXECUTED BY BERGNER AND FRANKE





BRONZE CLOCK, ELECTRIC LIGHT PENDANT AND FOUNTAIN. DESIGNED BY WALTER ORTLIEB, EXECUTED BY STOTZ AND SCHLEE

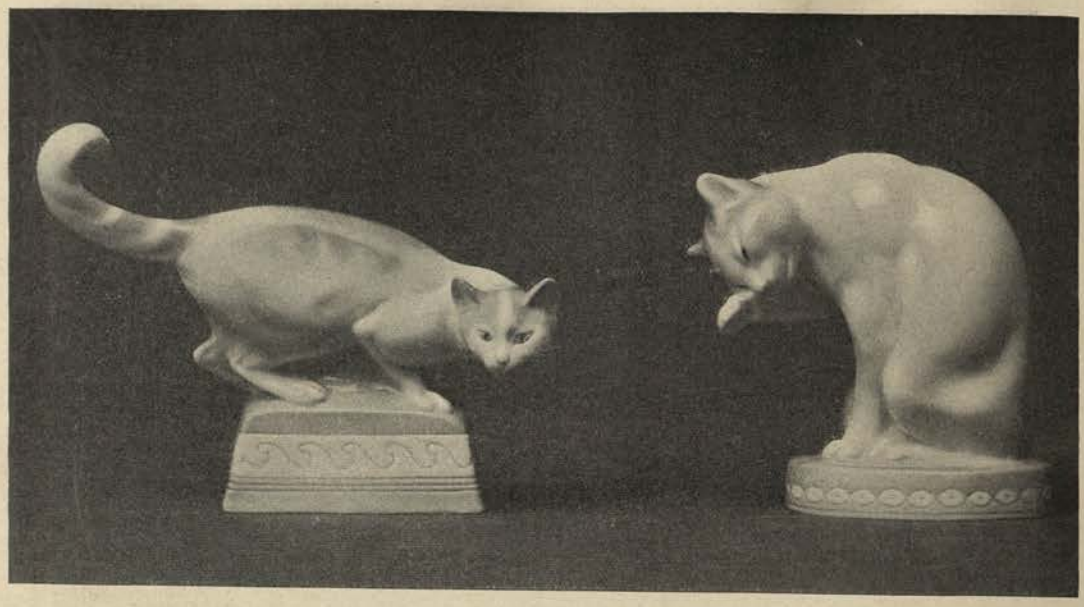
DESIGNED BY ERNST BARLACH

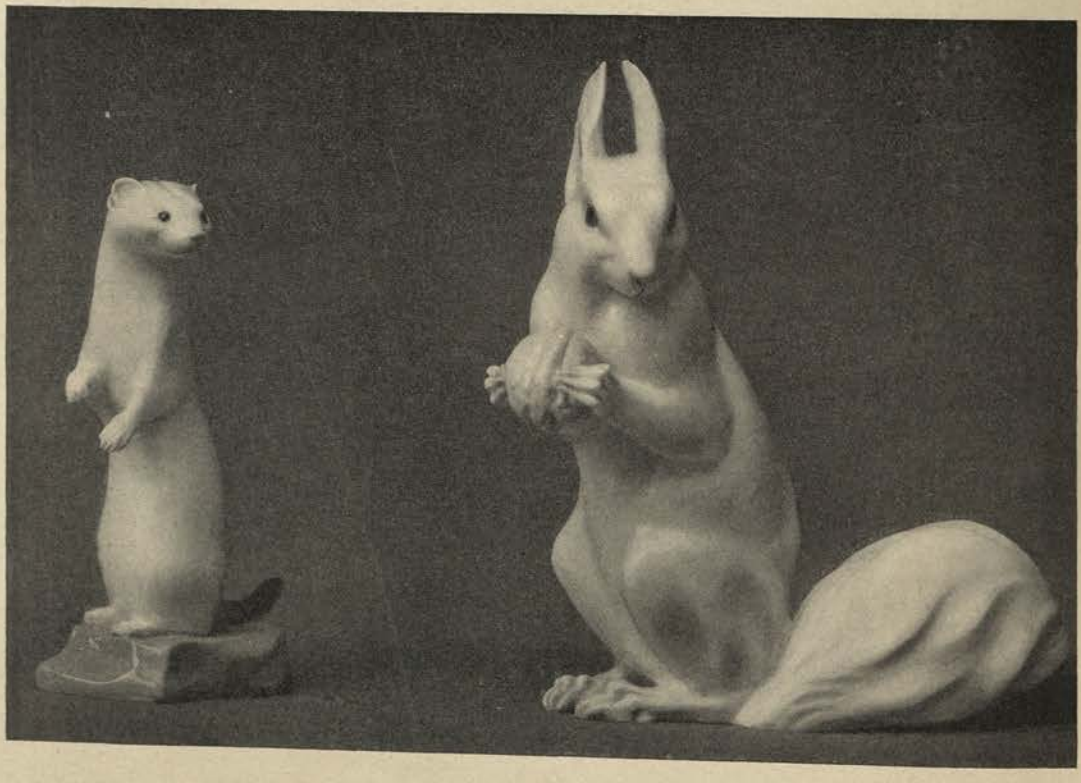
DESIGNED BY MAX PFEIFFER

DESIGNED BY OTTO THIEM

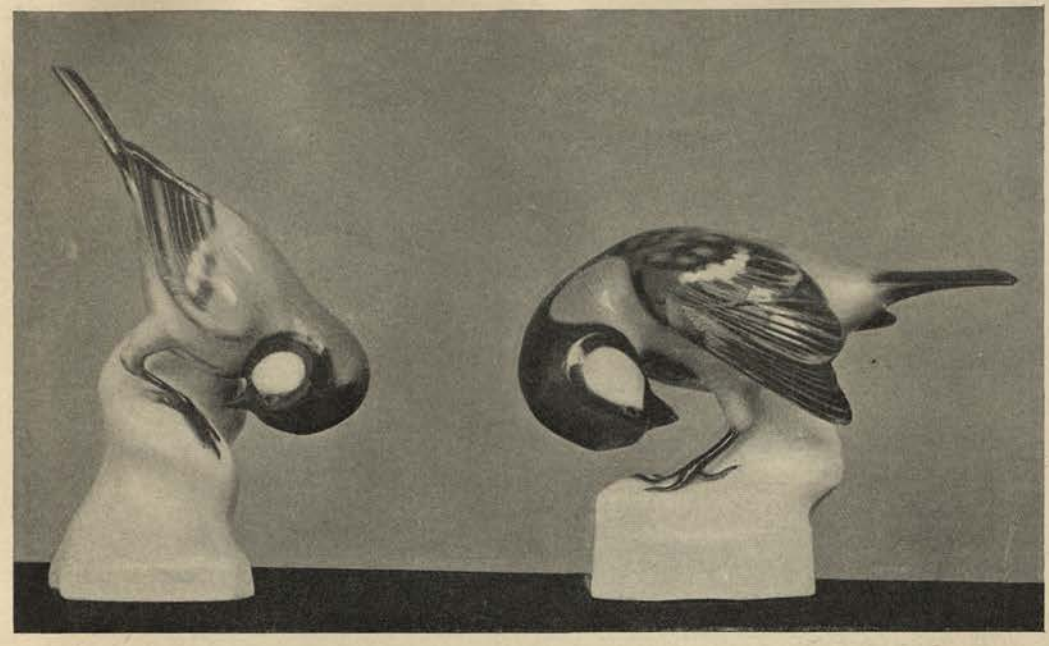
DESIGNED BY OTTO THIEM

PORCELAIN FIGURES EXECUTED BY THE SCHWARZBURGER WERKSTÄTTEN FÜR PORZELLANKUNST (M. A. PFEIFFER)





PORCELAIN FIGURES DESIGNED BY PAUL ZEILLER
EXECUTED BY METZLER AND ORTLOFF



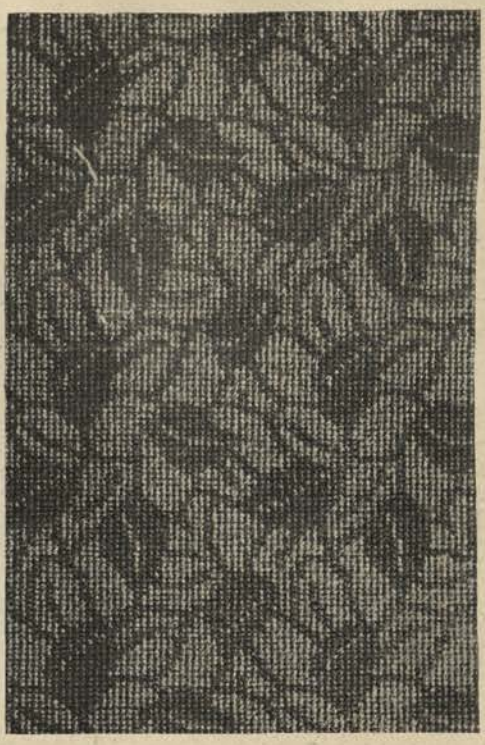
PORCELAIN FIGURES DESIGNED BY THEODOR KÄRNER, EXECUTED BY THE KÖNIGLICHE PORZELLAN-MANUFAKTUR, NYMPHENBURG

FIGURES IN SOAP-STONE AND IVORY, WITH GILDING. BY EMIL GEIGER

FIGURES IN SOAP-STONE AND IVORY, WITH GILDING. BY EMIL GEIGER

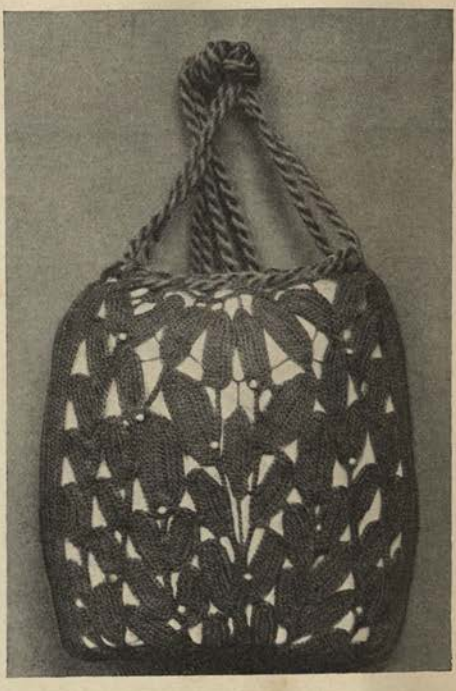
POTTERY DESIGNED BY PROF. ALBIN MÜLLER AND PAUL WYNAND, EXECUTED BY REINHOLD MERKELBACH

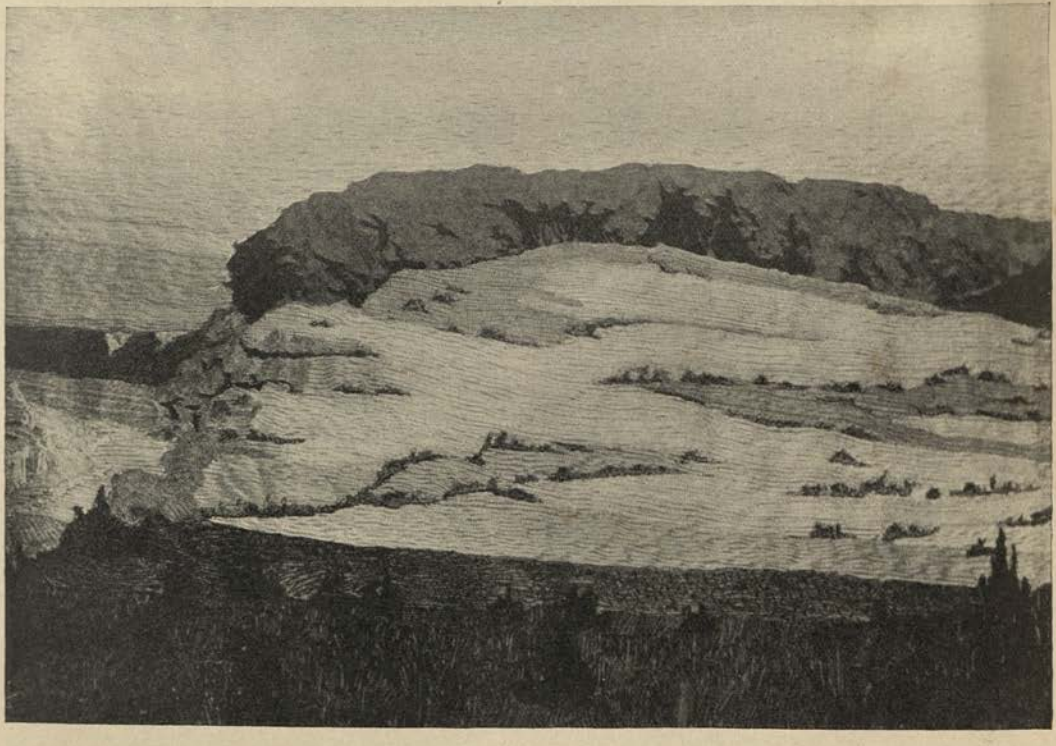
DESIGNED BY PAUL SIEGEL



DESIGNED BY HEINRICH SCHRÖDER

CARPETS EXECUTED BY THE KREFELDER TEPPICHFABRIK





EMBROIDERED SATCHELS AND WALL-HANGING
DESIGNED AND SEWN BY LAURA EBERHARDT

DIVISION III

AUSTRIA

AUSTRIAN ARCHITECTURE AND DECORATION. By A. S. Levetus.

THE Exhibition of Arts and Crafts recently held at the Austrian Museum for Arts and Industry showed a remarkable advance, both as regards the general high quality of the designs and the excellence of the workmanship. The jury was severe, only such exhibits being admitted as would bear the test of the closest scrutiny. The Government is on the alert, and several new Arts and Crafts Schools have been opened, while only thoroughly efficient men are being appointed teachers. Grants of money have been made to Fräuleins Rosa Neuwirth and Ida Lehmann for the purpose of opening a workshop for the making of ceramics ; and to Fräulein Sofie Sander to found a jeweller's workshop. These ladies are former students of the Imperial Arts and Crafts Schools in Vienna. It is gratifying to hear that similar grants will be made each year, as required, for the founding of workshops in different parts of the country. A large new school for apprentices has lately been opened by the State. It is admirably fitted up with every necessary equipment for the various trades. Drawing and designing are obligatory studies, and five hundred boys attend the morning classes and a similar number of girls are taught in the afternoon.

Everywhere a healthy growth in decorative art is perceptible. The Wiener Werkstaette has set a fine example, and it is a well-deserved harvest that its promoters are reaping. Starting with the ideals of Ruskin and Morris before them, they have made wonderful headway, and the development of the concern has continued without a pause. Amongst some of its latest and most interesting productions may be mentioned the flushed glass designed by Professor Otto Prutscher, and Professor Hoffmann's printed silks. The latter has lately designed another villa on the Hohe Warte, where a whole colony of his houses has arisen. Villas have recently been erected, too, by Hartwig Fischel, Alfred Keller, Carl Witzmann, Robert Örley, Professor Kotera, and other leading architects. But there is a greater demand for residential flats, for villas are too expensive, except for the favoured few. Hans Prutscher in Vienna, Gottfried Czermak in Brünn, and other distinguished architects have been busy in this direction, for even in residential flats artistic buildings with modern comforts are demanded.

Much attention has lately been given to general decorative schemes for interiors, and especially to wall decoration. The examples here illustrated will give some idea of the admirable work which is being done in this direction. The general standard has

been raised, for the public has been educated to appreciate good design and workmanship. Moreover, people are beginning to realize that to have artistic homes does not necessarily mean the expenditure of large sums of money. Amongst those who have recently designed most successful interiors may be mentioned Prof. Hoffmann, Carl Witzmann, Prof. Otto Prutscher, Kotera, Böhm, Hartwig Fischel, Freiherr von Krauss, Theiss and Jaksch, Alfred Keller, Robert Örley, and Gottfried Czermak. The reception room here reproduced (p. 205) is in "The Wawal" at Cracow, the ancient palace of the Kings of Poland, which has been restored by Henryk von Uziemblo.

In ceramics of all kinds considerable progress has been made, as will be seen in the illustrations which accompany this article. These examples reveal the fertile imaginations of the artists. The productions of the Vienna Serapis (pp.226–7) are exquisite in texture and highly original and decorative in design. Herr Klaus is seeking further developments in this craft, while Prof. Frommell has designed and executed some excellent "peasant" pottery (p. 224).

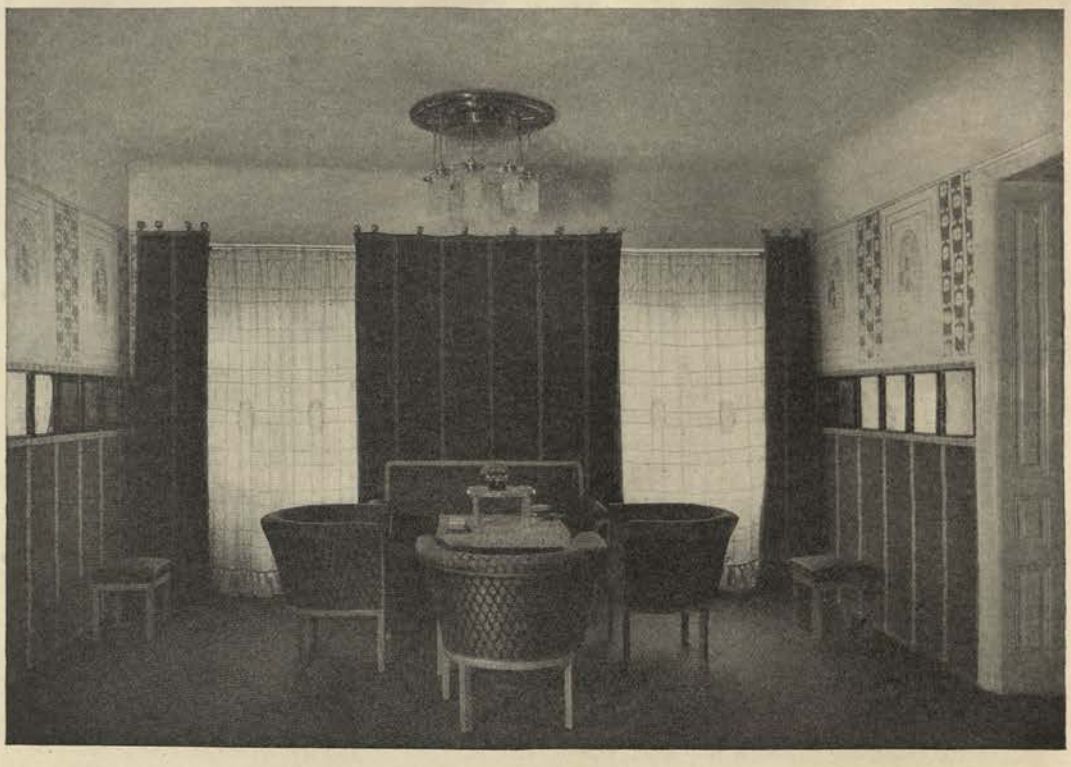
Josef Zotti has made some successful experiments with rush furniture, while considerable attention is being given to tiled mural decoration by Hans Prutcher and Bruno Emmel. J. Drahonovsky has executed some interesting wood-carving, some examples of which are reproduced here (p. 216).

In metal-work several new developments have taken place. Last year the Berndorfer Metall-Warenfabrik, of which Arthur Krupp is the head, offered prizes for the best designs for plated dinner services. The beauty of the metal-work made by the Wiener Werkstaette is well known to the readers of THE STUDIO, and some of the latest productions are illustrated here. There is a growing demand for the gas-fire and central-heating system, and some excellent work is being done in designing mantels for these purposes. Vienna has always been famous for its bronzes, and this branch of applied art is receiving new inspiration. Prof. Stephan Schwartz, whose work is reproduced here (p. 229), is one of the older artists. He is a professor at the Imperial Arts and Crafts Schools, Vienna. Professor Nemec, of the Prague School, has also designed some beautiful pieces.

Some excellent embroidery has been seen at the Exhibitions. The Austrian women have flexible fingers and imaginative minds, and some of their work is singularly beautiful. In textile fabrics they have also been successful, and mention should be made of the work of Helene Geiringer, T. Westhäusser, S. Himfalsig, and M. Hatschek, who are all weavers as well as designers.

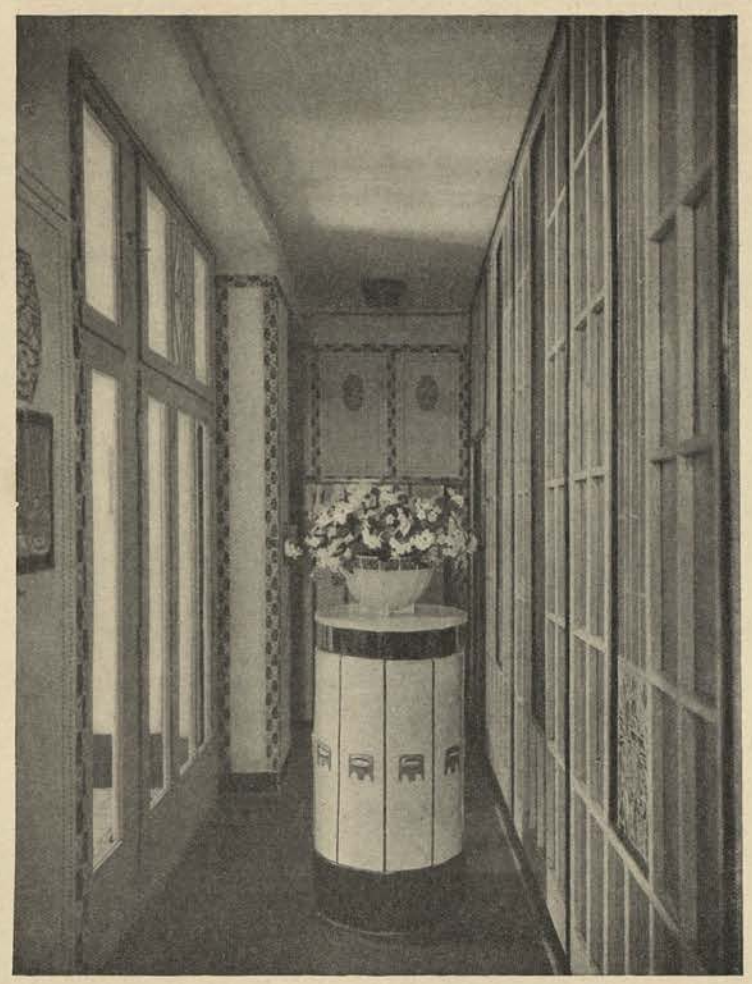
INNER HALL AND DINING-ROOM

DESIGNED BY G. CZERMAK, ARCHITECT, EXECUTED BY THE BÜRGERLICHE HANDWERKSTÄTTE, BRUNN



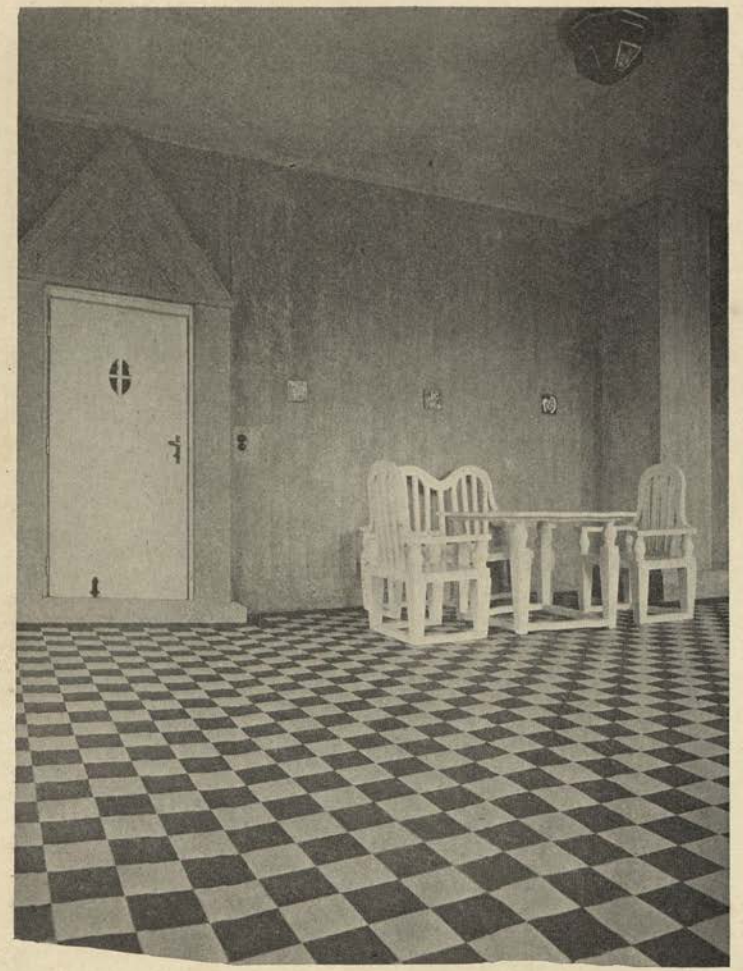
RECEPTION ROOM AND BEDROOM

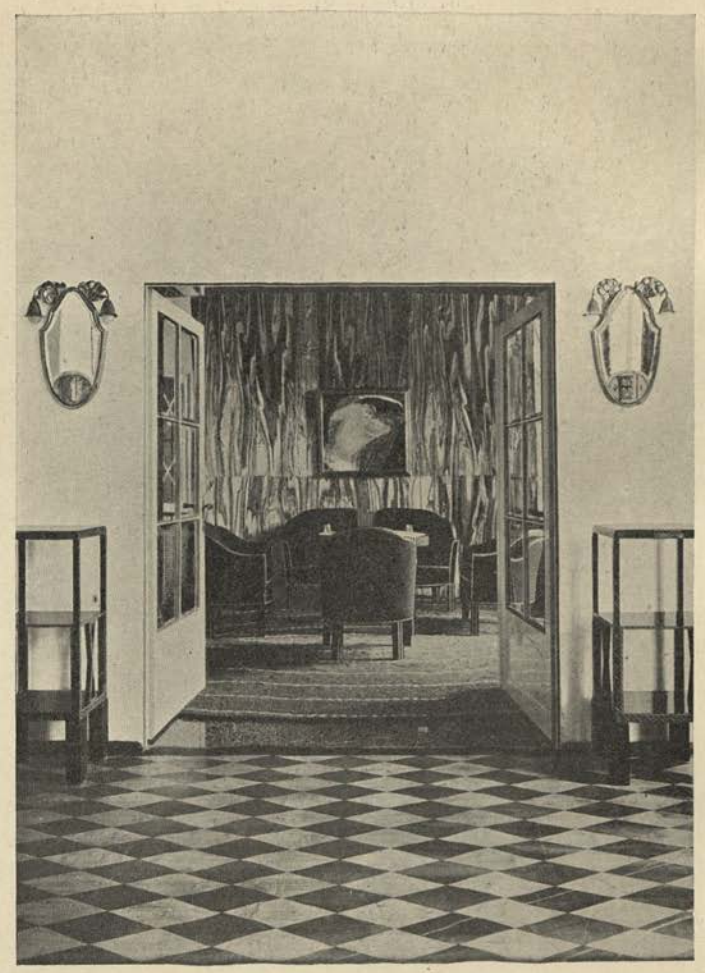
DESIGNED BY G. CZERMAK, ARCHITECT, EXECUTED BY THE BÜRGERLICHE HANDWERKSTÄTTE, BRÜNN



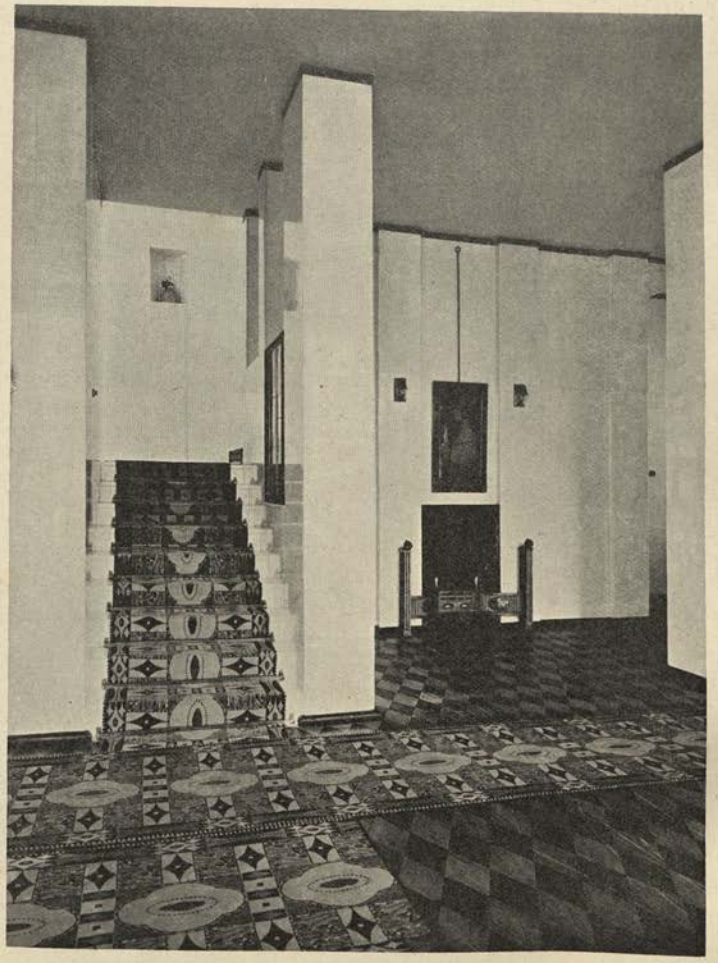
CORRIDOR AND ENTRANCE HALL DESIGNED BY G. CZERMAK, ARCHITECT
EXECUTED BY THE BÜRGERLICHE HANDWERKSTÄTTE, BRÜNN

SITTING-ROOM DESIGNED BY HARTWIG FISCHEL, ARCHITECT



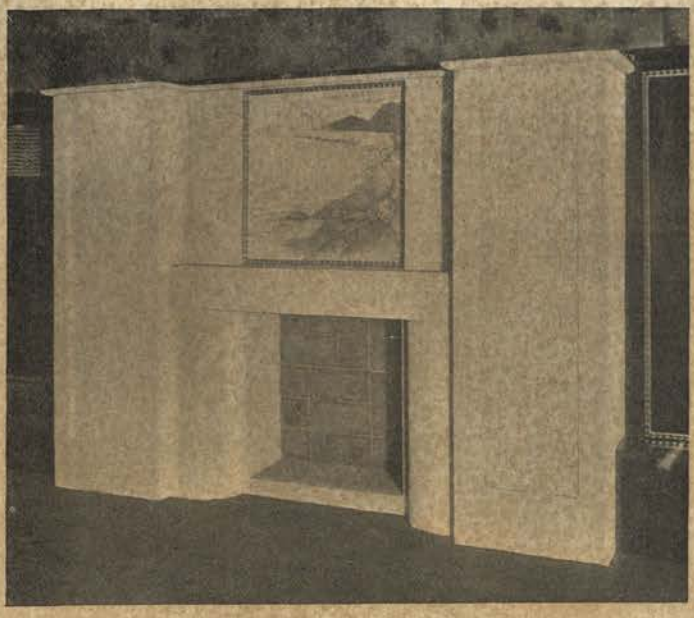


CORRIDOR AND ENTRANCE HALL AT VILLA AST. DESIGNED BY PROF. JOSEF HOFFMANN, ARCHITECT, EXECUTED BY THE WIENER WERKSTAETTE

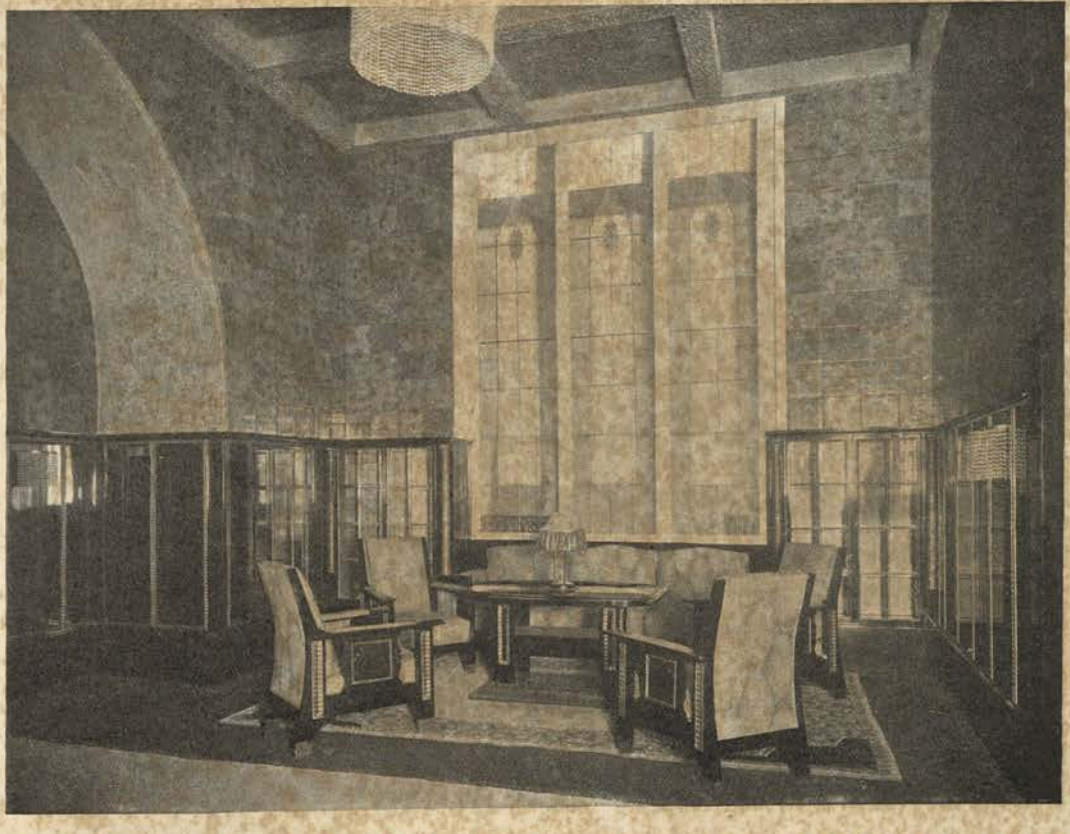


THE WATER-GARDEN AND STAIRCASE AT VILLA AST. PROF. JOSEF HOFFMANN ARCHITECT, EXECUTED BY THE WIENER WERKSTAETTE

DESIGN FOR A MUSIC-ROOM
BY FRANZ SCHWARZ, ARCHITECT.



FIREPLACE AND OVERMANTEL. DESIGNED BY ALFRED KELLER, ARCHITECT, EXECUTED BY JOHANN BOCK & CO.



RECEPTION ROOM

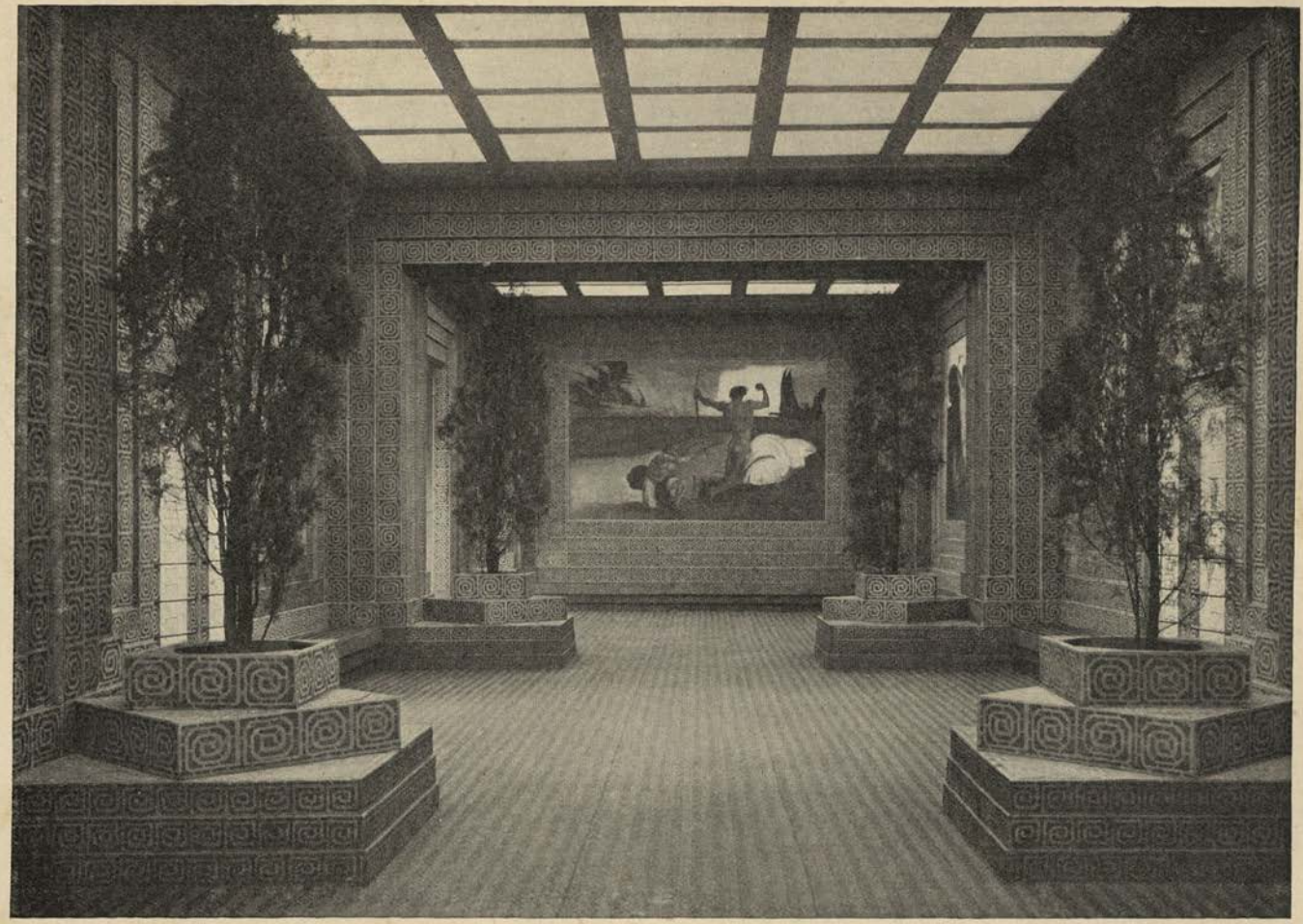
DESIGNED BY ALFRED KELLER, ARCHITECT
EXECUTED BY JOHANN KLOPFER

DINING-ROOM DESIGNED BY FREIHERR VON KRAUSS, ARCHITECT, EXECUTED BY A. POPISCHIL

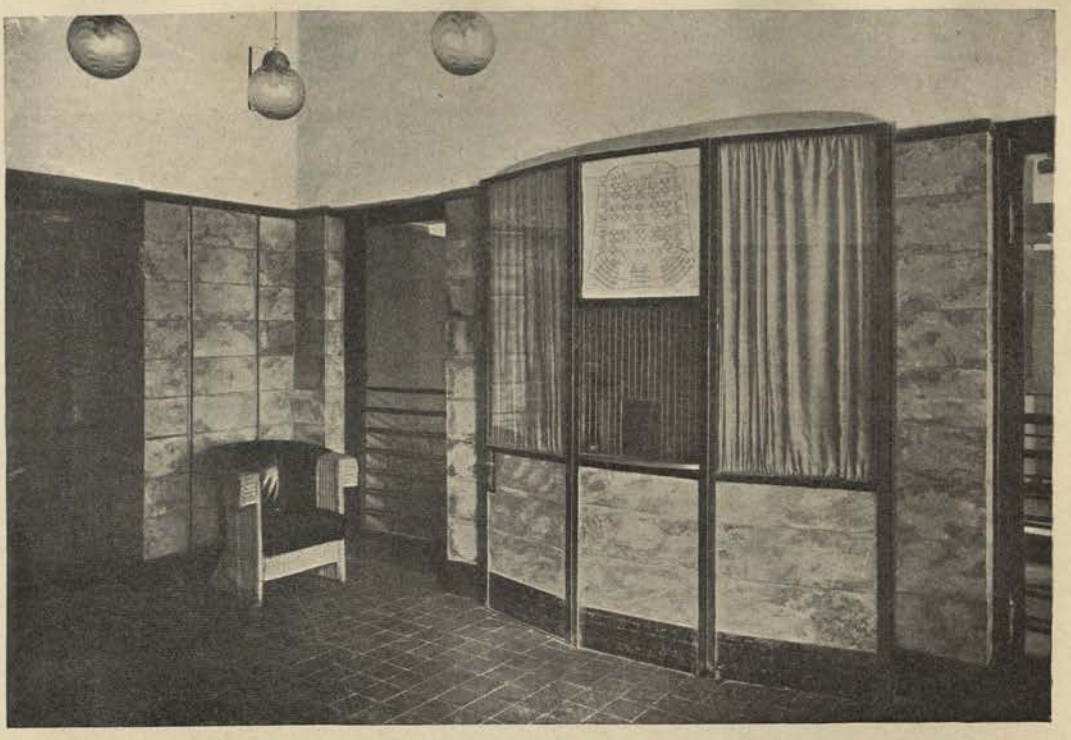
LIBRARY IN BLACK OAK DESIGNED BY FREIHERR VON KRAUSS, ARCHITECT, CHAIRS BY F. MESSNER, ARCHITECT, EXECUTED BY LUDWIG SCHMIDT

VILLA AT KITZBÜHEL, TYROL — ROBERT ÖRLEY, ARCHITECT

INTERIOR DESIGNED BY ROBERT ÖRLEY, ARCHITECT
MURAL PAINTINGS BY PROF. RUDOLF JETTMAR

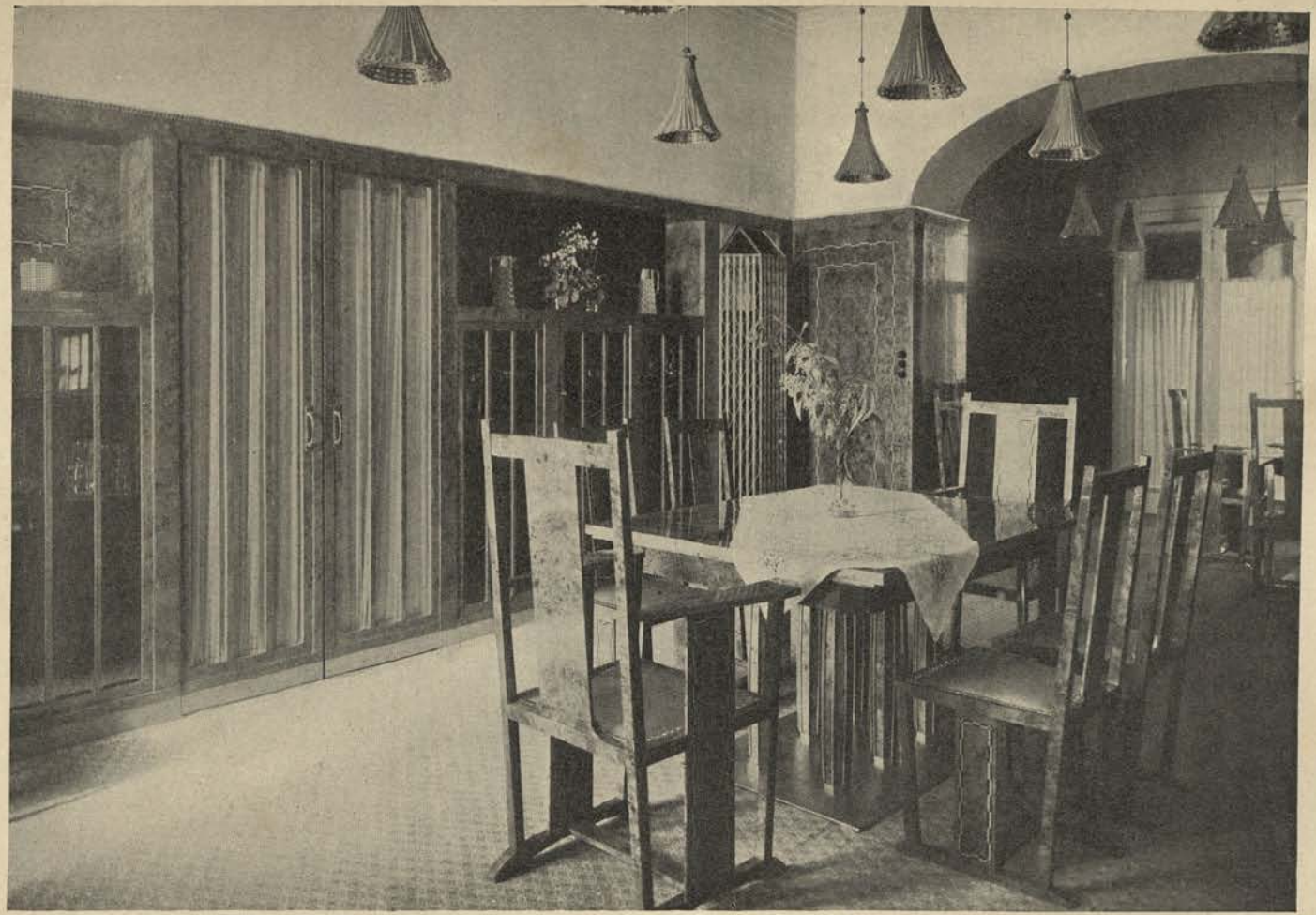


INTERIOR DESIGNED BY ROBERT ÖRLEY, ARCHITECT
MURAL PAINTINGS BY PROF. RUDOLF JETTMAR

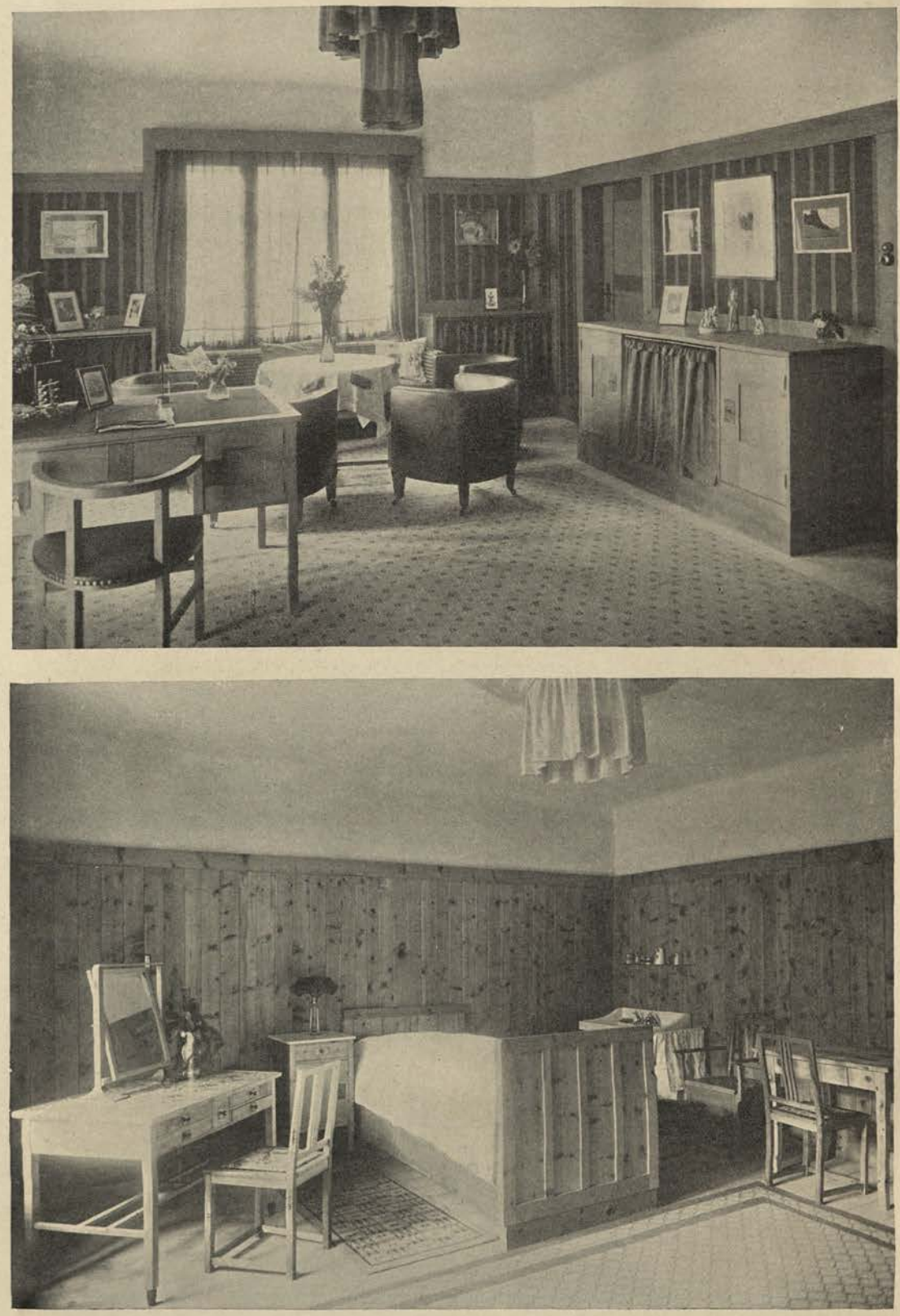


VESTIBULE DESIGNED BY ROBERT ÖRLEY, ARCHITECT, EXECUTED BY LEDERER AND NESS-ENY

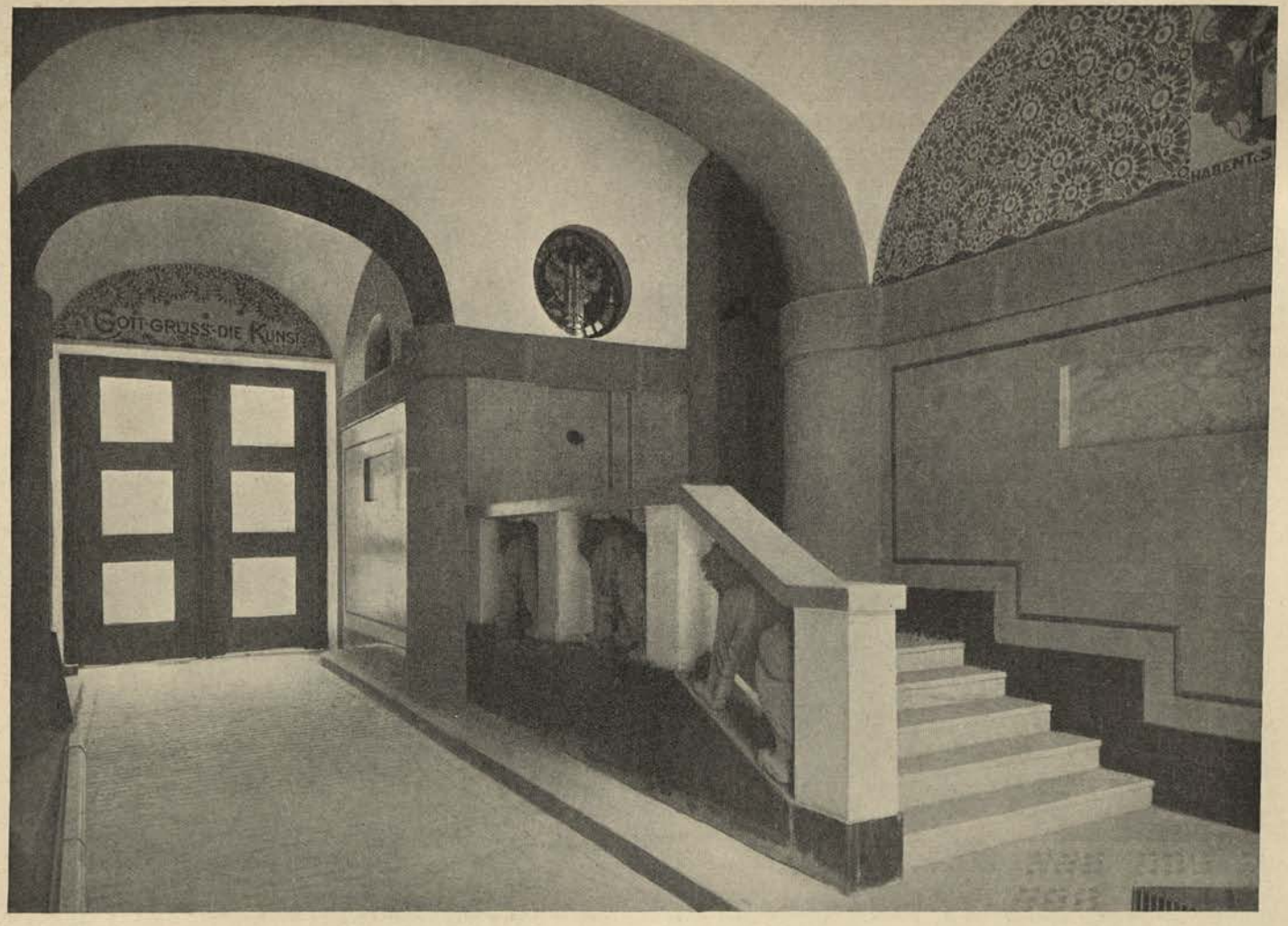
SITTING-ROOM DESIGNED BY ROBERT ÖRLEY, ARCHITECT, EXECUTED BY A. POPISCHIL



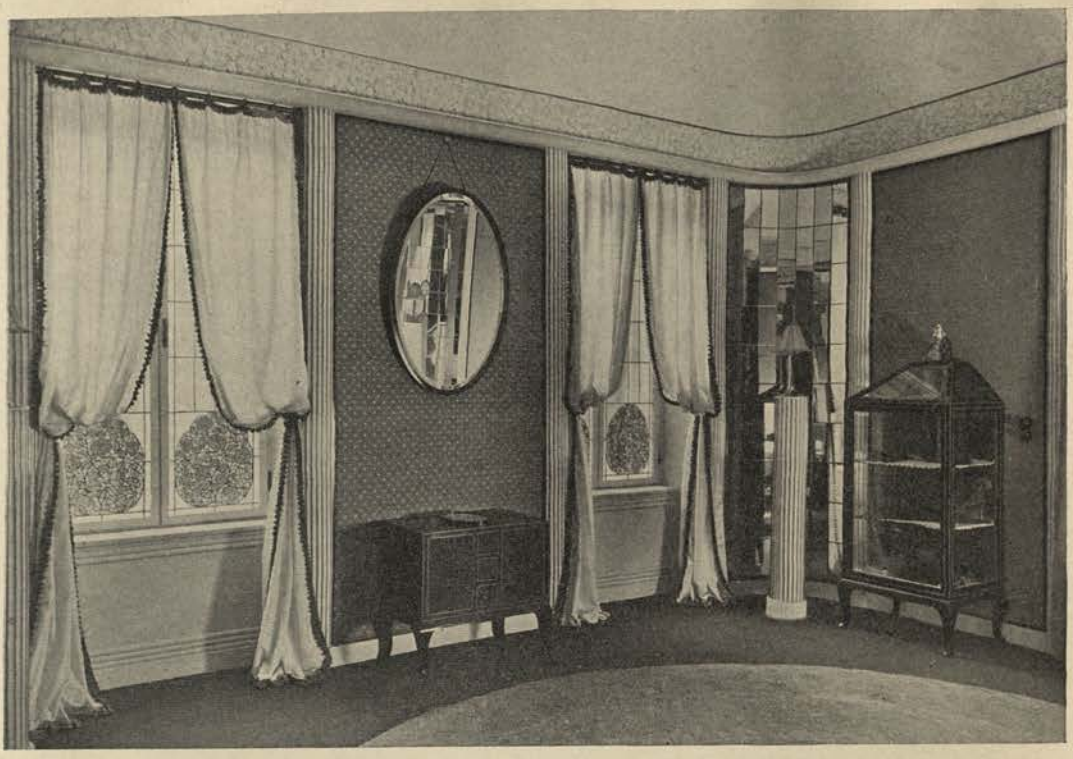
DINING-ROOM DESIGNED BY ROBERT ÖRLEY
ARCHITECT, EXECUTED BY A. POPISCHIL.



SITTING-ROOM AND BEDROOM DESIGNED BY ROBERT ÖRLEY, ARCHITECT, EXECUTED BY GEBRUDER COLLI

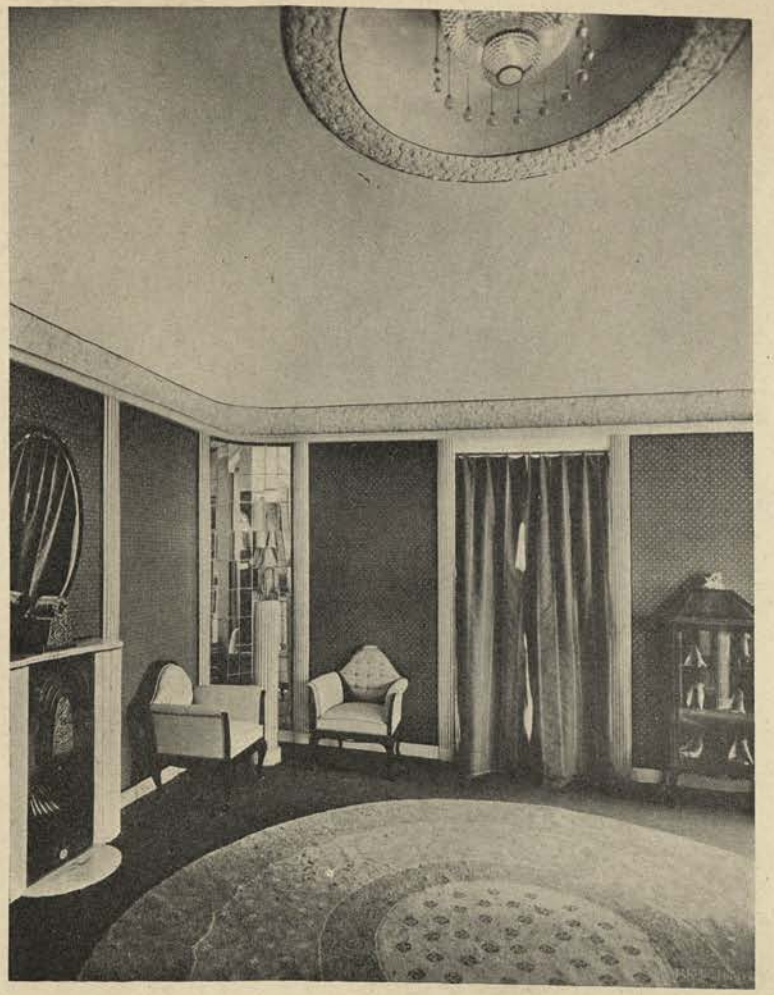


VESTIBULE DESIGNED BY HANS PRUTSCHER, ARCHITECT



RECEPTION ROOM AND
SMOKING-LOUNGE

DESIGNED BY PROF. OTTO PRUTSCHER, ARCHITECT
WINDOW OF SMOKING-LOUNGE BY H. VON ZWICKLE



EXECUTED BY FR. KLEMT

EXECUTED BY J. KNOBLOCH'S NACHFOLGER

RECEPTION ROOM AND STAIRCASE DESIGNED BY PROF. OTTO PRUTSCHER, ARCHITECT

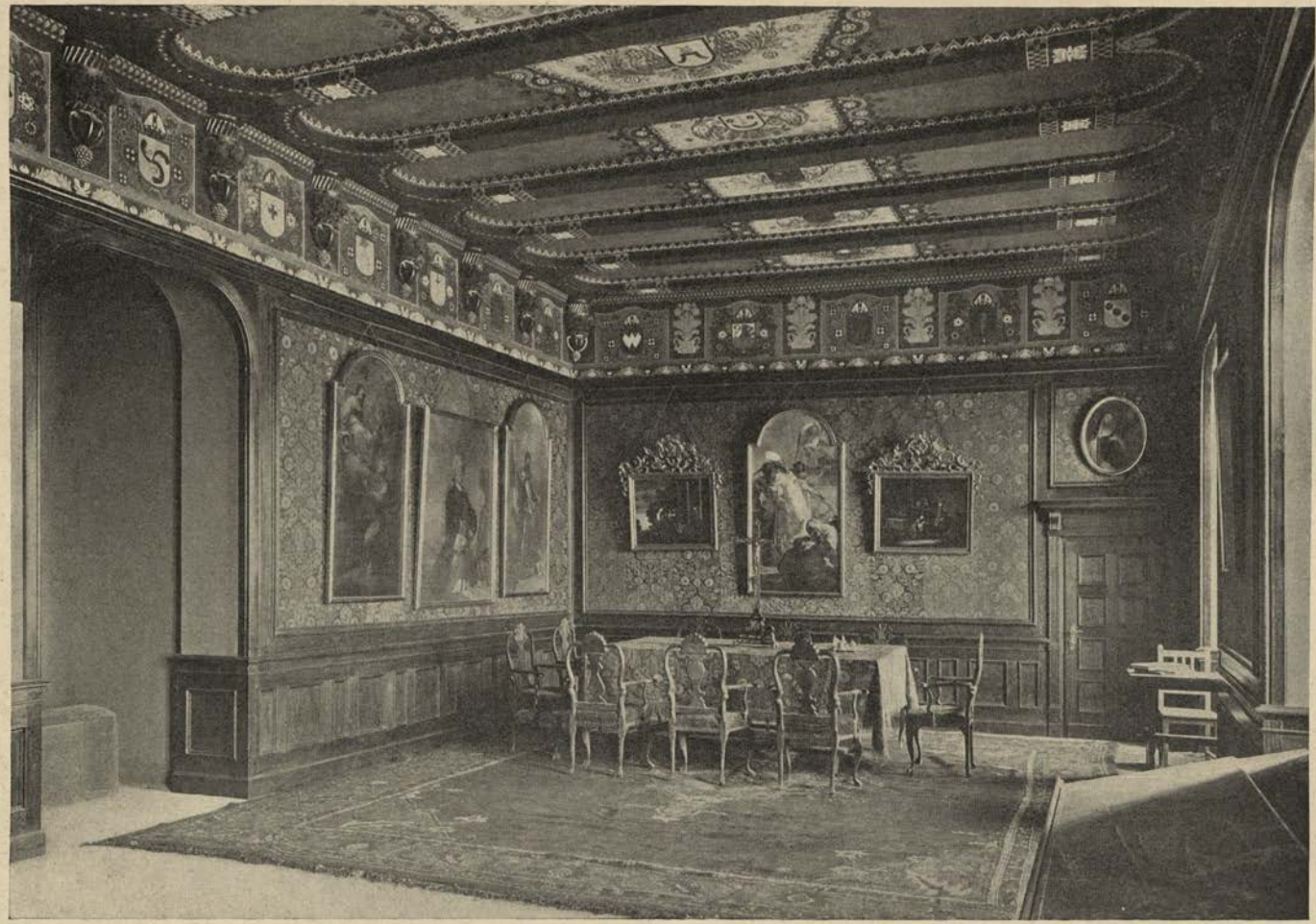
SMOKING-LOUNGE AND BUFFET
IN THE CAFÉ FRIEDMANN

DESIGNED BY THEISS AND JAKSCH, ARCHITECTS

ENTRANCE HALL DESIGNED BY THEISS AND JAKSCH, ARCHITECTS

SANATORIUM AT ZAKOPANE
THE RECEPTION ROOM

DESIGNED BY HENRYK VON UZIEMBLO, ARCHITECT



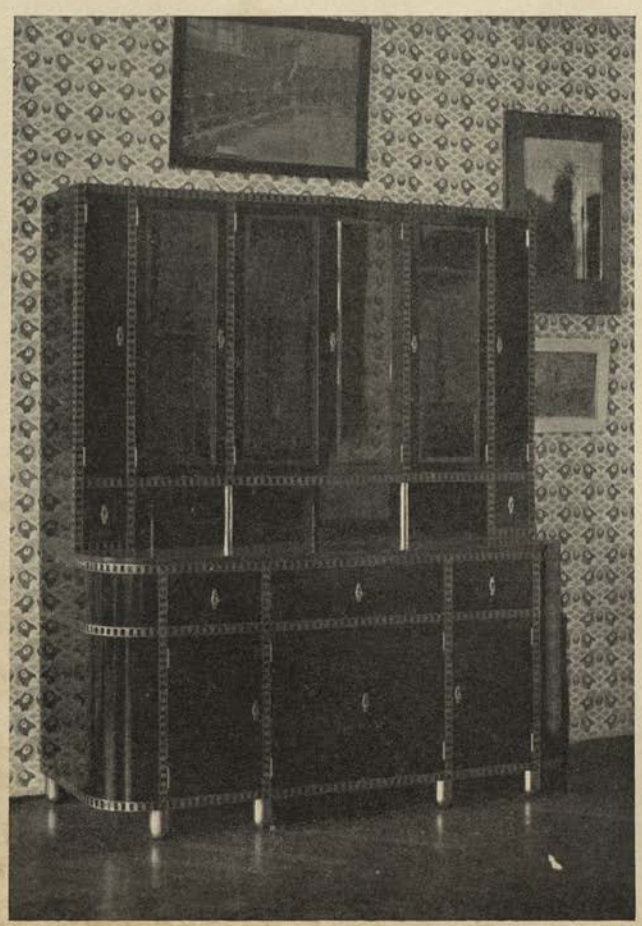
"THE WAWEL," CRACOW—THE RECEPTION ROOM
RESTORED BY HENRYK VON UZIEMBLO, ARCHITECT

EXECUTED BY W. HOLLMANN

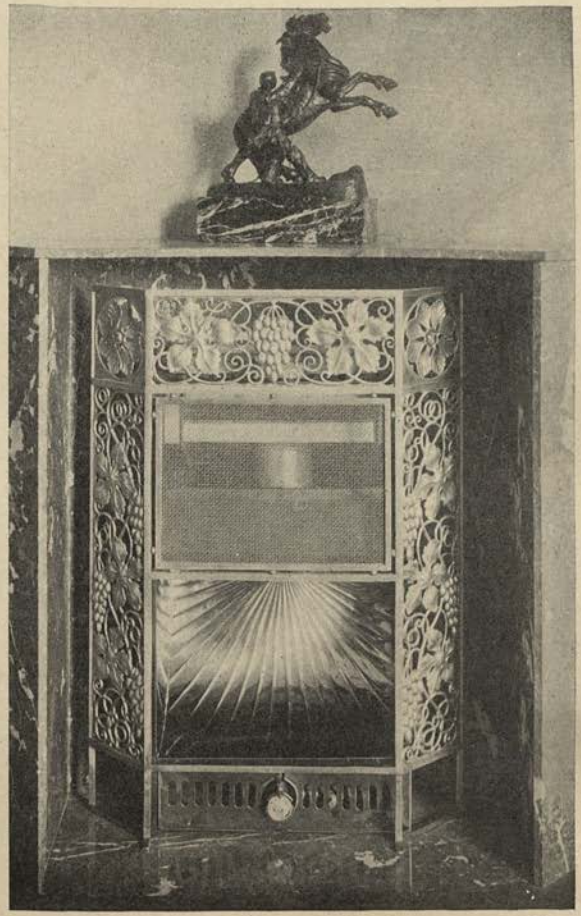
BEDROOM AND MUSIC-ROOM DESIGNED
BY CARL WITZMANN, ARCHITECT

RUSH CHAIRS AND TABLE DESIGNED BY JOSEF ZOTTI, ARCHITECT
EXECUTED BY THE PRAG RUDNIKER KORBWARENFABRIK

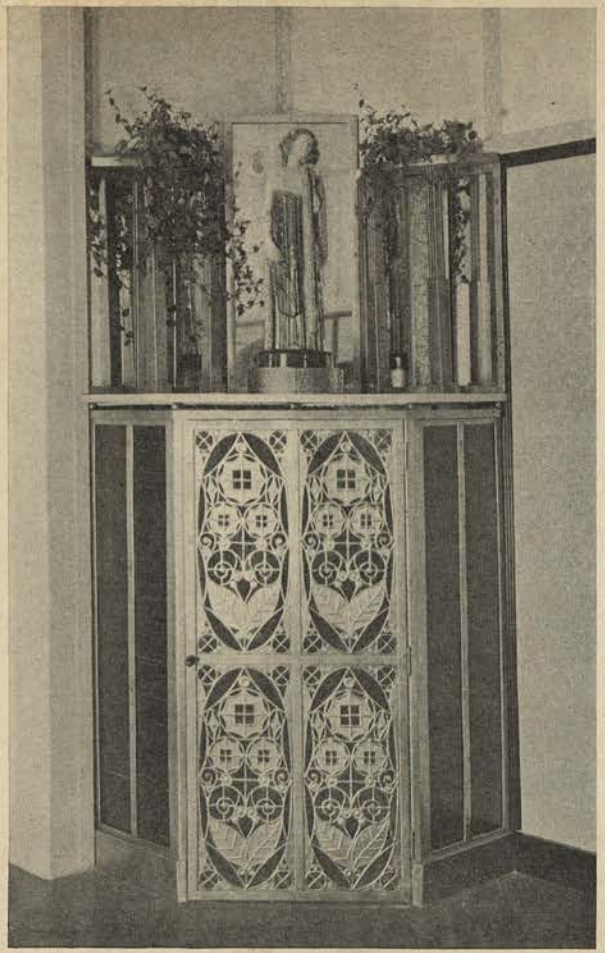
MAHOGANY SIDEBOARD AND CHAIR DESIGNED BY FREIHERR VON KRAUSS, ARCHITECT, EXECUTED BY A. POPISCHIL

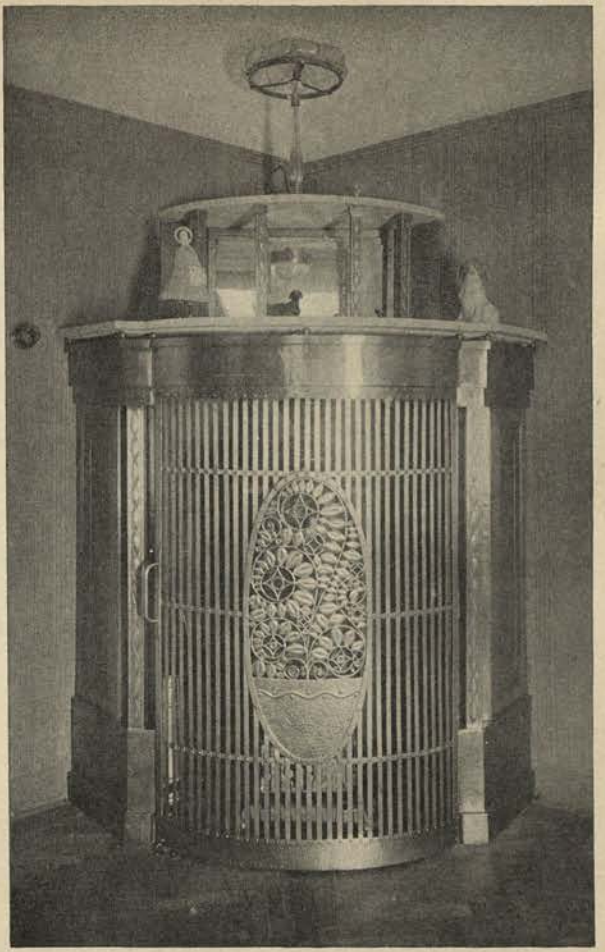


OAK SIDEBOARD DESIGNED BY PROF. BÖHM
EXECUTED BY EUGEN ARTIN



BRONZE HEATING-STOVE DESIGNED BY FREIHERR VON KRAUSS, ARCHITECT, EXECUTED BY M. BIELA



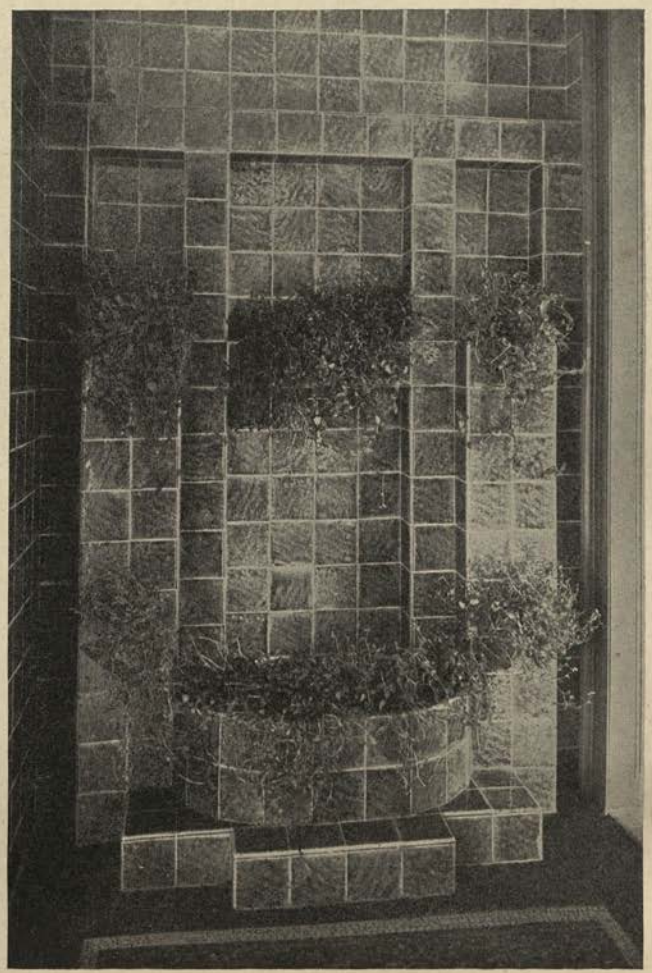


HEATING-STOVES DESIGNED BY G. CZERMAK, ARCHITECT
EXECUTED IN THE BÜRGERLICHE HANDWERKSTÄTTE, BRÜNN

FIREPLACE DESIGNED BY BRUNO EMMEL
ARCHITECT, EXECUTED BY ROLLEPAZ

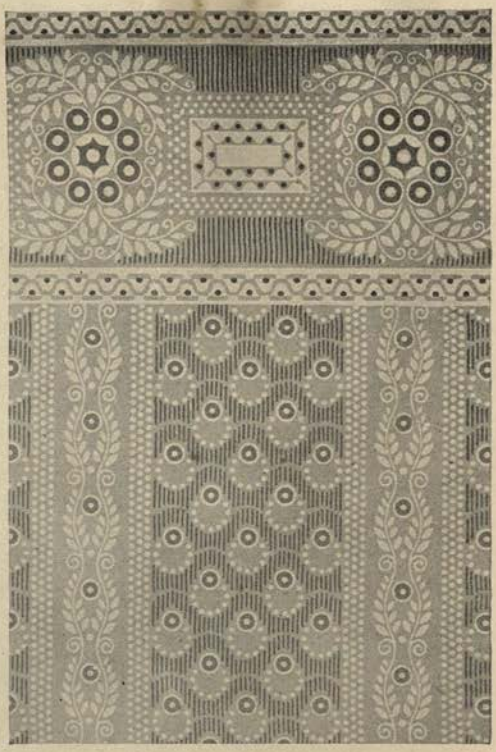
WALL-FOUNTAIN IN BLACK GLAZED TILES. DESIGNED BY BRUNO EMMEL, ARCHITECT, EXECUTED BY ROLLEPAZ

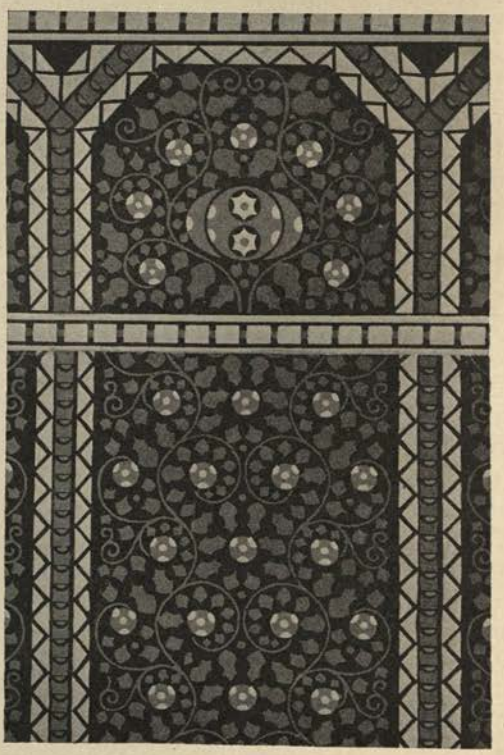
ALUMINIUM GRATING FOR HOT-AIR PIPES. DESIGNED BY THEISS AND JAKSCH, EXECUTED BY PFAFFENMEIER & CO.



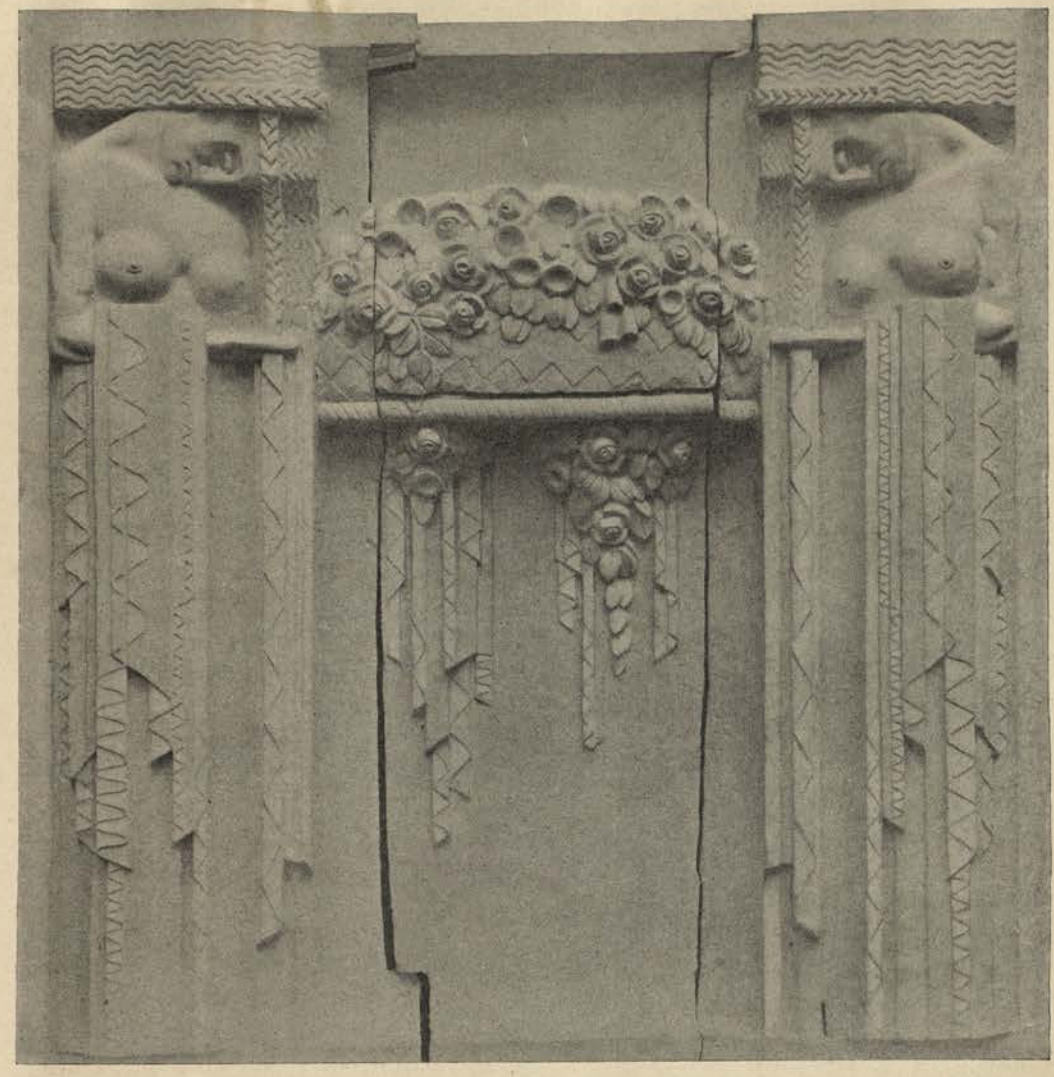
TILED WALL-FOUNTAIN DESIGNED BY ROBERT ÖRLEY ARCHITECT, EXECUTED BY VILLAZ G. BACH

TILED WALL-FOUNTAIN DESIGNED BY HANS PRUTSCHER, ARCHITECT, EXECUTED BY THE WIENERBERGER ZIEGEL-FABRIK UND BAUGESELLSCHAFT

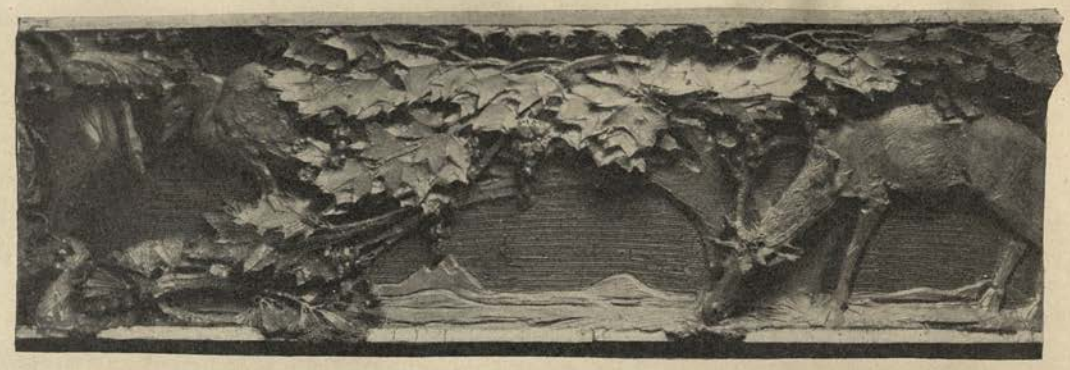




WALLPAPERS DESIGNED BY W. SUCHOMEL
EXECUTED BY THAUSIG AND CO.



FILLING FOR OVER-PORTAL. DESIGNED AND MODELLED BY EMILIE SCHLEISS AND EXECUTED IN MARBLE



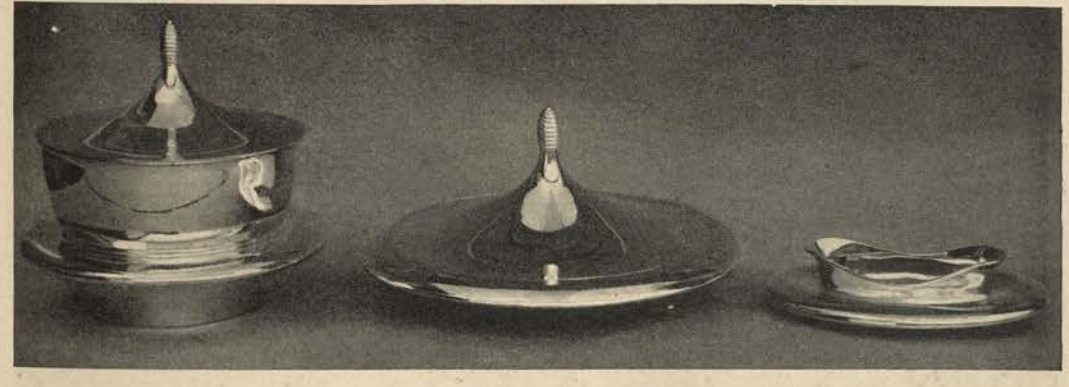
CARVED WOOD PANELS DESIGNED
AND EXECUTED BY J. DRAHONOVSKY

STAINED GLASS WINDOW DESIGNED BY HENRYK VON UZIEMBLO, EXECUTED BY THE KUNSTANSTALT FÜR GLASMALEREI UND MOSAIK, CRACOW (S. G. ZELÉNSKI)

STAINED GLASS WINDOWS DESIGNED
BY RITTER VON SICKULSKI

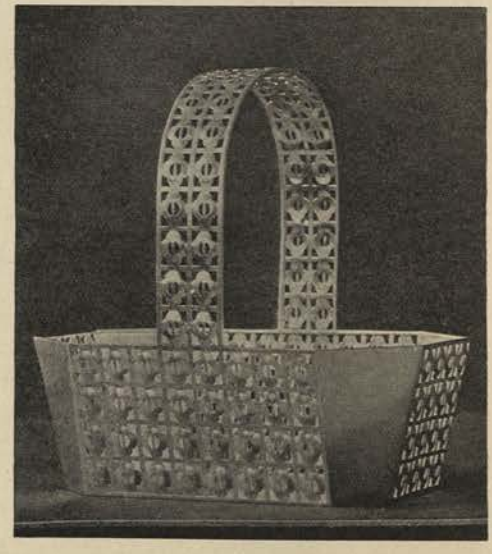
DESIGNED BY ALFRED SACHS

DESIGNED BY P. HAÜSLER



DESIGNED BY GUIDO HEIGL

PLATED DINNER-SERVICES EXECUTED BY THE BERNDORFER METALL-WARENFABRIK (ARTHUR KRUPP)



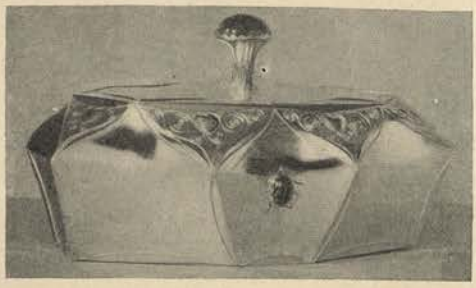
SILVER FRUIT BASKETS AND STAND DESIGNED BY PROF. JOSEF HOFFMANN, EXECUTED BY THE WIENER WERKSTAETTE, VIENNA

DESIGNED BY PROF.
JOSEF HOFFMANN

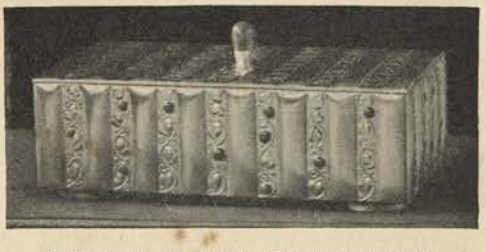
DESIGNED BY E. WIMMER

DESIGNED BY E. WIMMER

DESIGNED BY E. WIMMER



DESIGNED BY PROF. KOLO MOSER



DESIGNED BY PROF. JOSEF HOFFMANN

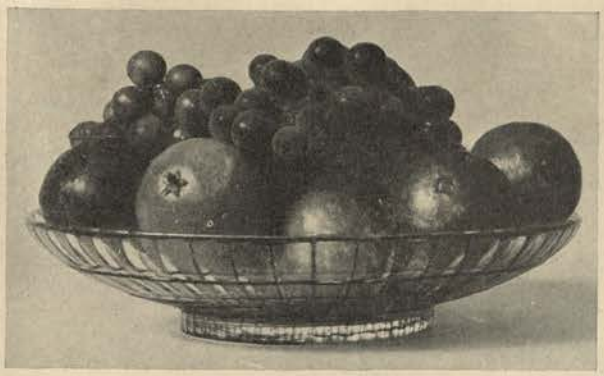
CRYSTAL AND SILVER FLOWER VASES, SILVER CLOCK, SOUP-TUREEN AND CASKET. EXECUTED BY THE WIENER WERKSTAETTE, VIENNA

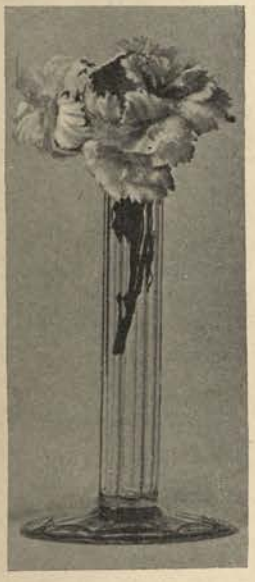
CRYSTAL INK-STANDS
WITH ENAMEL LIDS

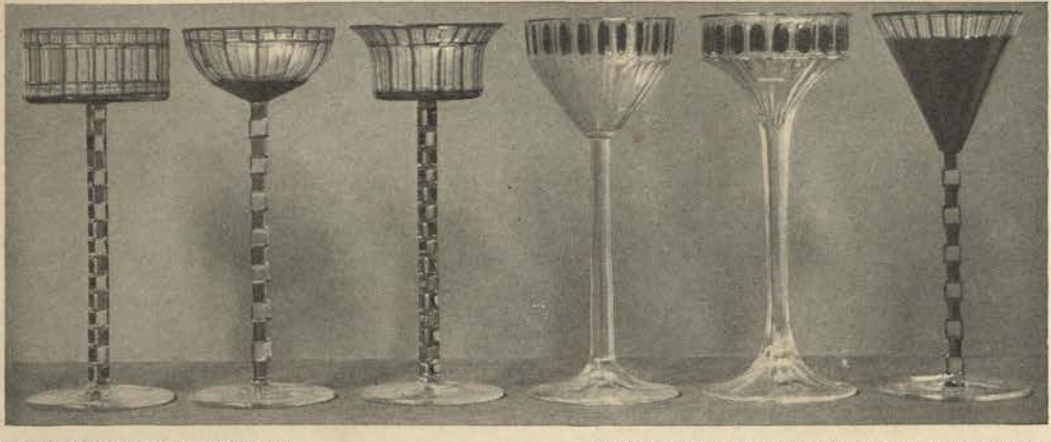
DESIGNED BY PROF. OTTO PRUTSCHER, EXECUTED BY THE WIENER WERKSTAETTE

SILVER TEA AND COFFEE SERVICE
AND FRUIT STANDS

DESIGNED BY PROF. OTTO PRUTSCHER
EXECUTED BY E. FRIEDMANN



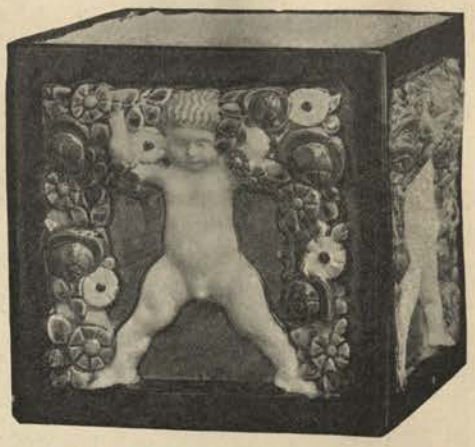




GLASS FRUIT-DISH, FLOWER-VASES AND WINE-GLASSES

DESIGNED BY PROF. OTTO PRUTSCHER, EXECUTED BY THE WIENER WERKSTAETTE

EARTHENWARE FRUIT-STAND DESIGNED BY MICHAEL POWOLNY, EXECUTED BY THE WIENER KERAMIK WERKSTAETTE



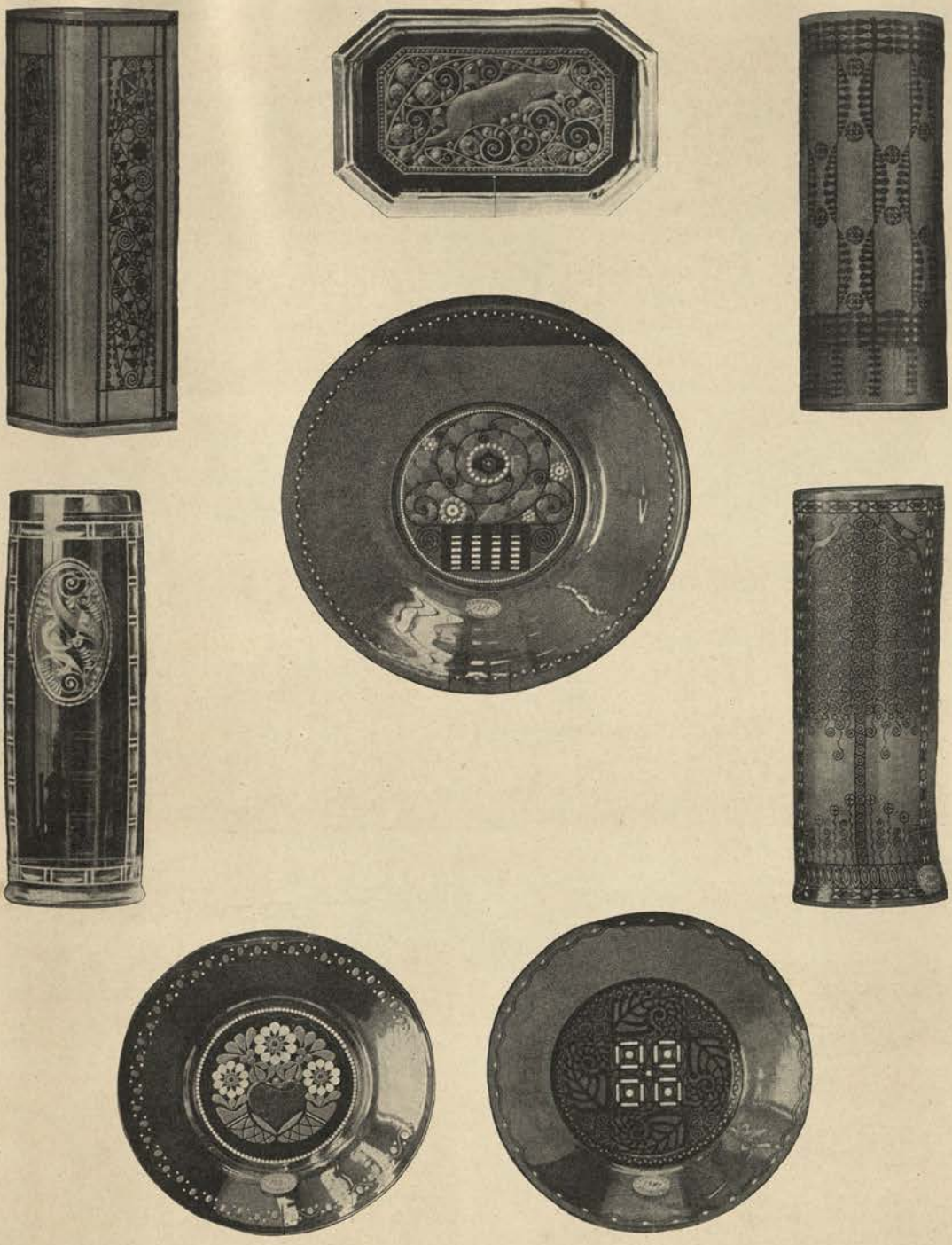
EARTHENWARE FLOWER-POT DESIGNED BY F. AND E. SCHLEISS (THE GMUNDENER KERAMIK WERKSTAETTE)

GROUP OF PAINTED POTTERY

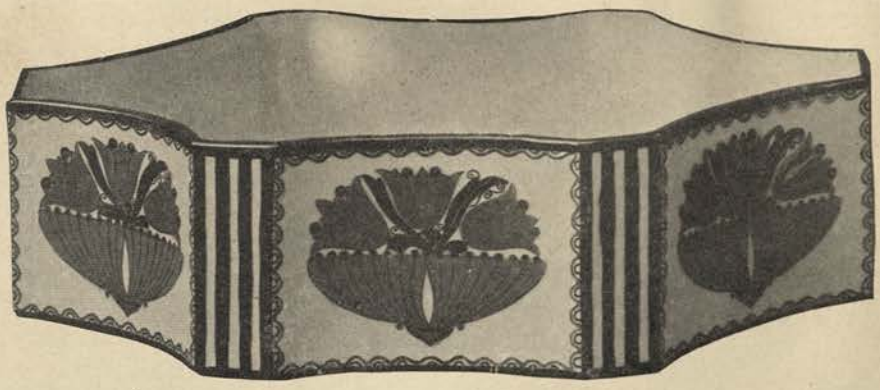
DESIGNED AND EXECUTED BY PROF. FROMMELL

EARTHENWARE TILES

DESIGNED AND EXECUTED BY ROSE NEUWIRTH

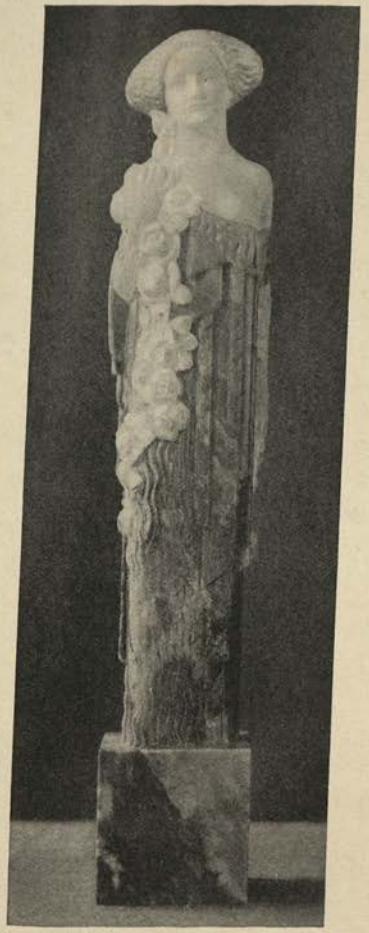


DECORATED CRYSTAL FLOWER-VASES, BOX AND PLATES DESIGNED AND EXECUTED AT THE IMPERIAL FACHSCHULE, STEINSCHÖNAU



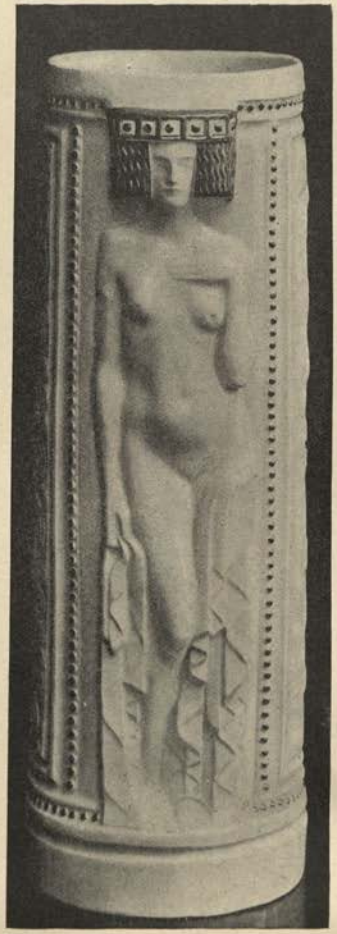
"SERAPIS" POTTERY DESIGNED BY KARL KLAUS, EXECUTED BY ERNST WAHLISS

"SERAPIS" POTTERY DESIGNED BY KARL KLAUS, EXECUTED BY ERNST WAHLISS



CERAMIC FIGURE DESIGNED BY M. POWOLNY, EXECUTED BY THE WIENER KERAMIK WERKSTAETTE

CERAMIC FIGURES DESIGNED BY E. SCHLEISS
EXECUTED BY THE GMUNDENER KERAMIK WERKSTAETTE



CERAMIC FLOWER-VASE DESIGNED BY E. SCHLEISS, EXECUTED BY THE GMUNDENER KERAMIK WERKSTAETTE

BRONZE STATUETTE DESIGNED BY PROF. S. SCHWARTZ, EXECUTED BY J. FRÖMMELS SÖHNE

CERAMIC FIGURE DESIGNED AND EXECUTED BY IDA LEHMANN

BRONZE STATUETTE DESIGNED BY PROF. S. SCHWARTZ, EXECUTED BY J. FRÖMMELS SÖHNE

PLASTER FIGURE DESIGNED AND MODELLED BY JOHANNA MEIER

PLASTER FIGURE DESIGNED AND MODELLED BY JOHANNA MEIER

PLASTER FIGURE FOR BRONZE. DESIGNED AND MODELLED BY EMIL MEIER

DESIGNED BY FRANZ KÜHN, SEWN BY BETTY HIERL

DESIGNED BY FRANZ KÜHN

DESIGNED BY FRANZ KÜHN
SEWN BY BETTY HIERL

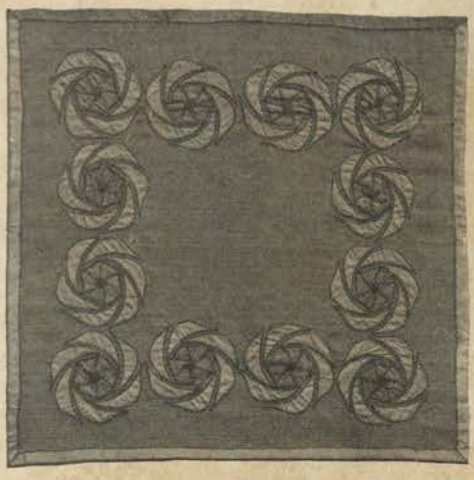
DESIGNED BY HELENE GEIRINGER

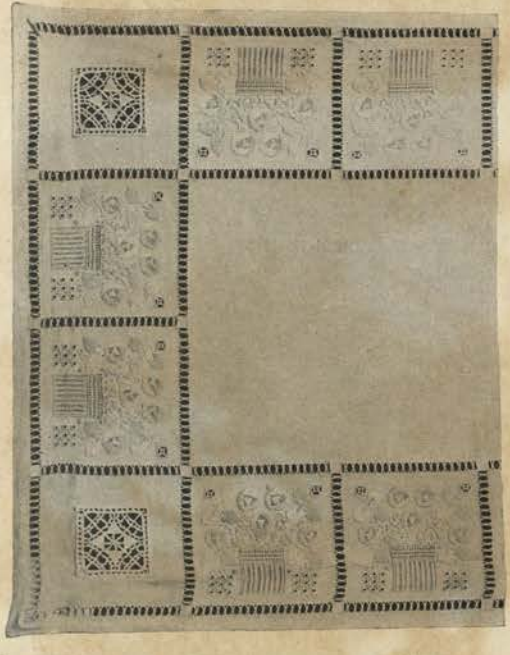
DESIGNED BY W. JUTMANN

DESIGNED BY ANNE OESTER-
REICHER

DESIGNED BY MITZI GLOGAU

EMBROIDERED CUSHIONS EXECUTED BY THE
PRAG-RUDNIKER KORBWARENFABRIK



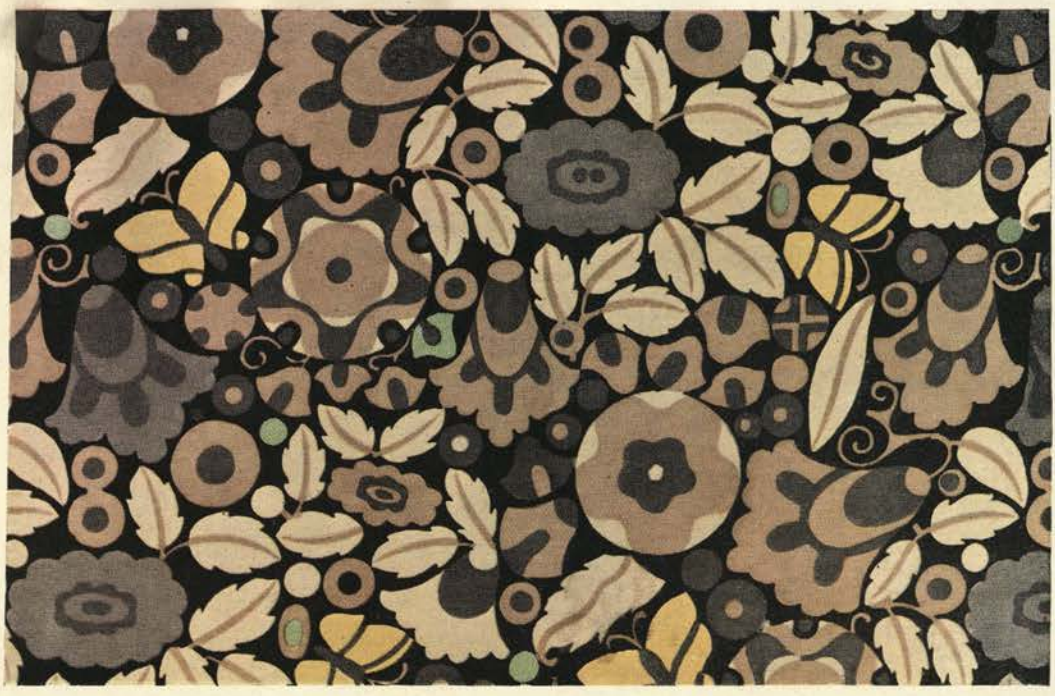


DESIGNED BY H. KATZMEUDEL

DESIGNED BY M. ZOVETTI

APPLIQUÉ COVERLET DESIGNED BY HARTWIG FISCHEL, AND EMBROIDERED CUSHION DESIGNED AND SEWN BY C. SCHREIBER

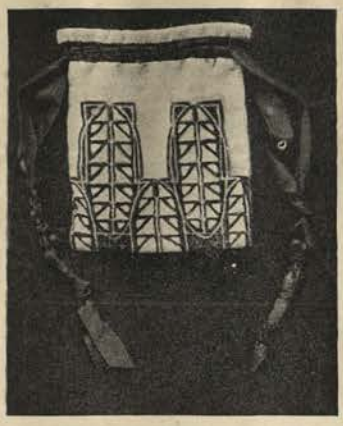
EMBROIDERED BORDERS FOR TABLE-COVERS EXECUTED BY THE ASSOCIATION OF PAST STUDENTS OF THE IMPERIAL SCHOOL OF EMBROIDERY, VIENNA



DESIGNED BY ED. WIMMER, ARCHITECT.

DESIGNED BY LOTTE FROEMMEL-FOCHLER.

PRINTED SILKS EXECUTED BY THE WIENER WERKSTAETTE.



DESIGNED BY PROF. SKOTNICKI

DESIGNED BY PROF. BRZOZOWSKI

BAG AND PANELS IN BATIK. DESIGNED AND EXECUTED BY ELSE STÜBCHEN-KIRSCHNER

HAND-WOVEN WALL-HANGINGS EXECUTED BY THE "KILIM" SOCIETY, ZAKOPANE

CRETONNE DESIGNED BY W. MARTENS

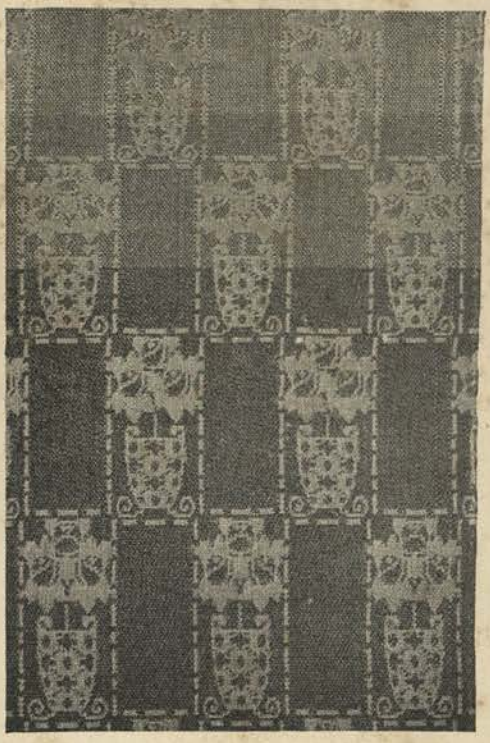
CRETONNE DESIGNED BY W. MARTENS

CRETONNE DESIGNED BY HELENE GEIRINGER

TAPESTRY DESIGNED BY W. MARTENS

TEXTILE FABRICS EXECUTED BY JOH. BACKHAUSEN UND SÖHNE

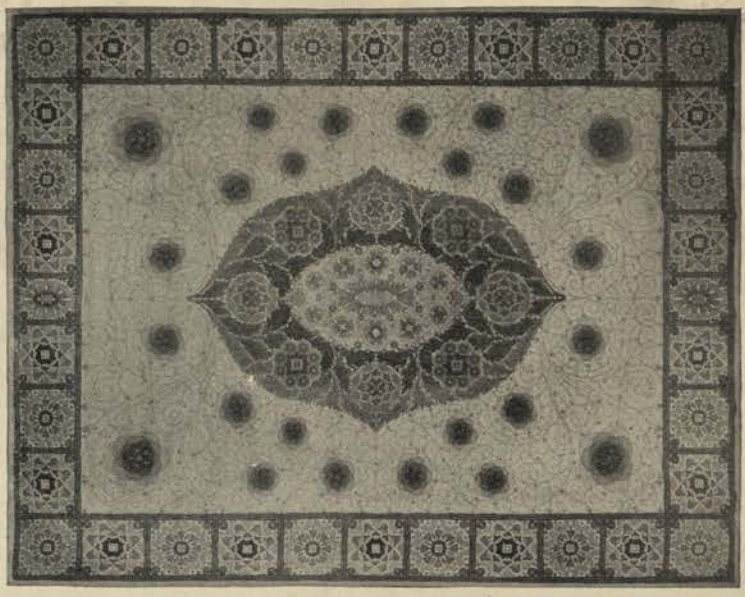
DESIGNED BY T. WESTHAÜSSER



DESIGNED BY MARGIT HATSCHEK

DESIGNED BY STEPHANY HIMFALSIG

WOVEN TAPESTRIES EXECUTED IN THE IMPERIAL SCHOOLS OF WEAVING, VIENNA



CARPETS DESIGNED BY PROF. OTTO PRUTSCHER
EXECUTED BY PHILIP HAAS UND SÖHNE

DIVISION IV

HUNGARY

HUNGARIAN ARCHITECTURE AND DECORATION. By A. S. Levetus.

HUNGARIAN architecture and decorative art is rapidly becoming known beyond the frontiers of Hungary. Through the articles published in The Studio and The Studio Year Books of Decorative Art, other countries have become acquainted with the fact that in modern art and all pertaining to it, Hungary is far from being in the background; and consequently the leading architects and decorative artists in Vienna (among them being Professor Otto Wagner and Gustav Klimt), irrespective of creed, have lately visited Budapest for the purpose of studying matters artistic for themselves, and they have come away highly satisfied with what they had seen. Moreover, several foreign publications are also interesting themselves in the matter, so that Hungary may fairly be said to be taking a place among those countries assisting in the development of modern art.

Undoubtedly both Fézel and Lechner, the fathers of modern architecture in Hungary, are great men. At the late exhibition in Rome Lechner was awarded the gold medal, the chief of all prizes devoted to modern architecture, while L. and J. Vágo gained the silver medal: these latter are, however, of the present generation. Many of the younger men are doing excellent work, Béla Lajta has been entrusted with the building of a Home for Aged Jewish Poor in Budapest (pp. 244–5). The building is characteristic, the decoration being purely Hungarian in style. Though from the exterior it is somewhat imposing, it is eminently "dwellable," and suited to its purpose. The gardens are beautifully arranged, no detail has been forgotten, and the whole scheme has been carried out with sympathy and understanding for those who are to reside there.

To Hassz and Málnai has been entrusted the building of many residential flats and villas. Here, too, excellent work has been done, for while retaining Hungarian characteristics, the buildings are in every way modern, and, moreover, not only as regards the architecture, but also as regards comfort. Others of the younger generation actively employed are the brothers Jonas, Körösif Kiss, Lajos Kozma, Tory and Pogany, and E. Wigand, who is still busy in Maros-Vásárhely, where he is engaged in erecting a "Palace of Culture." This will be a most interesting edifice, for Wigand has, during the last three or four years, been especially occupied in studying ancient Hungarian architecture and methods of building in this part of the country. When it is said that artists of the recognised standing of Aladár Kriesch-Köröföi are engaged in designing the mosaics, and that other eminent Hungarian designers

have also been entrusted with some of the decorative work, it will be well understood that the " Palace of Culture " promises to be a true work of art.

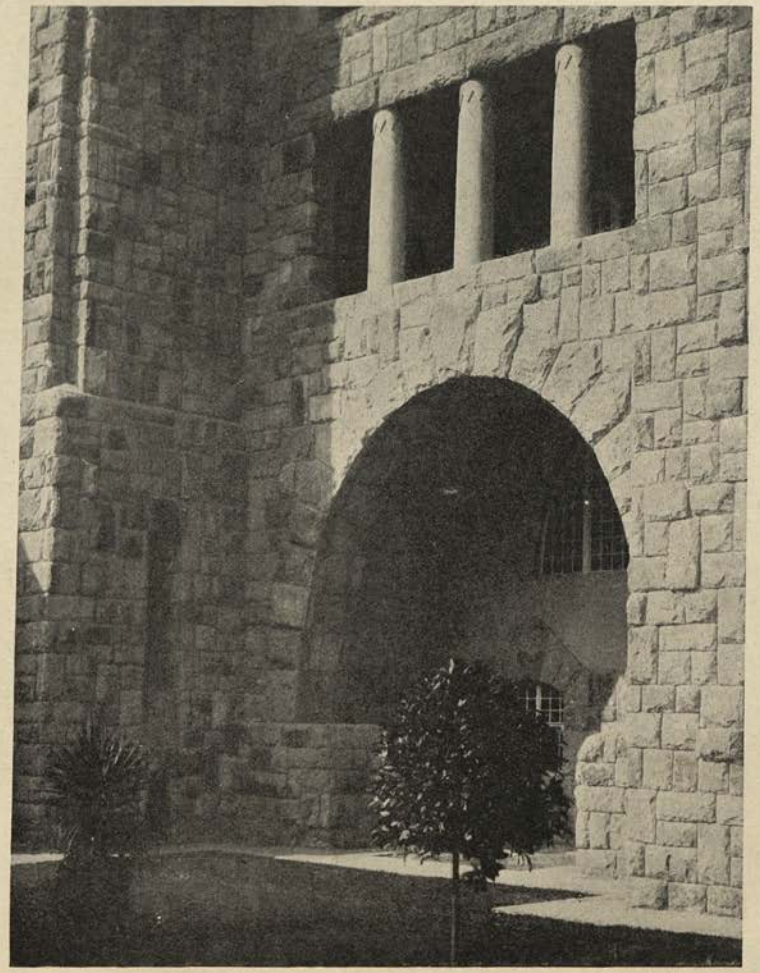
Some very interesting interiors have been designed by Ferenc Frischauf-Szablya, Wigand, Dionysius Györgyi and other young architects. In this branch of decorative art Kriesch-Köröföi has also been successful. Györgyi was awarded a prize in the competition for the Hungarian Pavilion of the Turin Exhibition and is now engaged in building a church, in the competition for which he was likewise awarded the first prize for a design.

Some very good stained glass has been produced during the last year after designs by Sandor Nagy, Kriesch-Köröföi and other eminent men. The quality of the glass and the beauty of the colouring is remarkable, showing that the craftsmen who executed it are in sympathy with the work, and understand the nature of the designs and colours. A large amount of thought is given to fresco painting, and some beautiful work has been done in this direction by Sandor Nágy and Mariska Undi, a young lady-artist with exceptional talent.

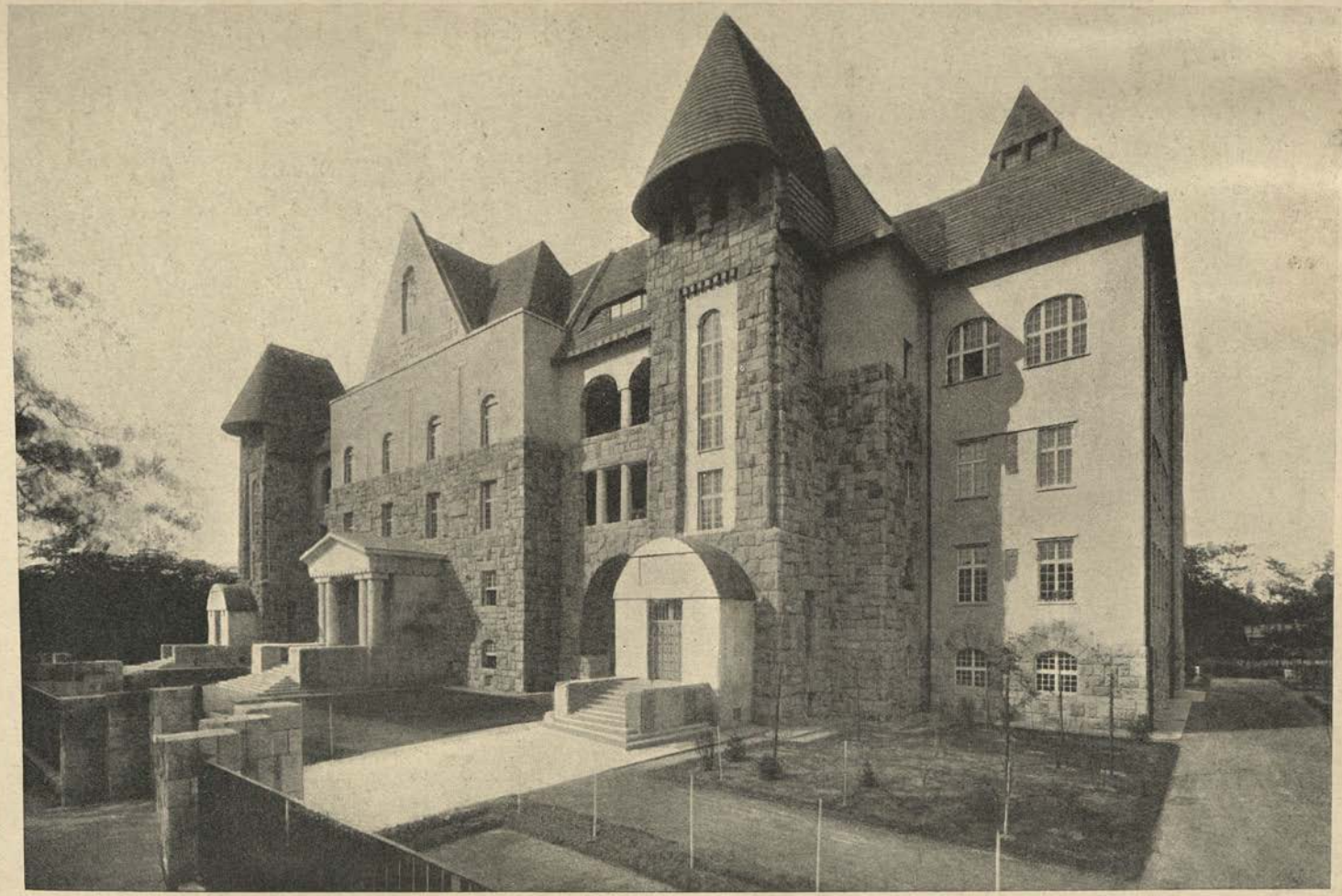
The Royal Schools for weaving in Gödöllö and Kecskemét have also been doing very good work after designs by Kriesch-Köröföi, Sandor Nágy, Mariska Undi, Alex Talus and other artists. In the Arts and Crafts Schools in the provinces and in Budapest evidence of sound teaching and an inborn love of design is everywhere apparent in all branches of decorative art. The students execute their own designs and everywhere the beauty of workmanship is perceptible. Much attention is being given to lace and embroidery, even the more humble cross-stitch not being neglected.

Last summer an exhibition of interiors and everything connected with modern decorative art was held in Kaschau, a most delightful little town on the Hungarian side of the Carpathians. It proved most successful, and was visited by over fifteen thousand persons, many of whom came some distance to see it. This spring another attempt to spread the knowledge of modern art is to be made by holding an exhibition at Klausenburg. Eventual losses arising from these exhibitions are borne by the State. The Arts and Crafts Schools in Budapest are every year sending forth well-trained craftsmen and craftswomen, who take real joy in their work. So, on the whole, matters artistic are very hopeful in Hungary.

DINING-ROOM DESIGNED BY DIONYSIUS GYÖRGYI
EXECUTED BY ANDREAS RACHLER



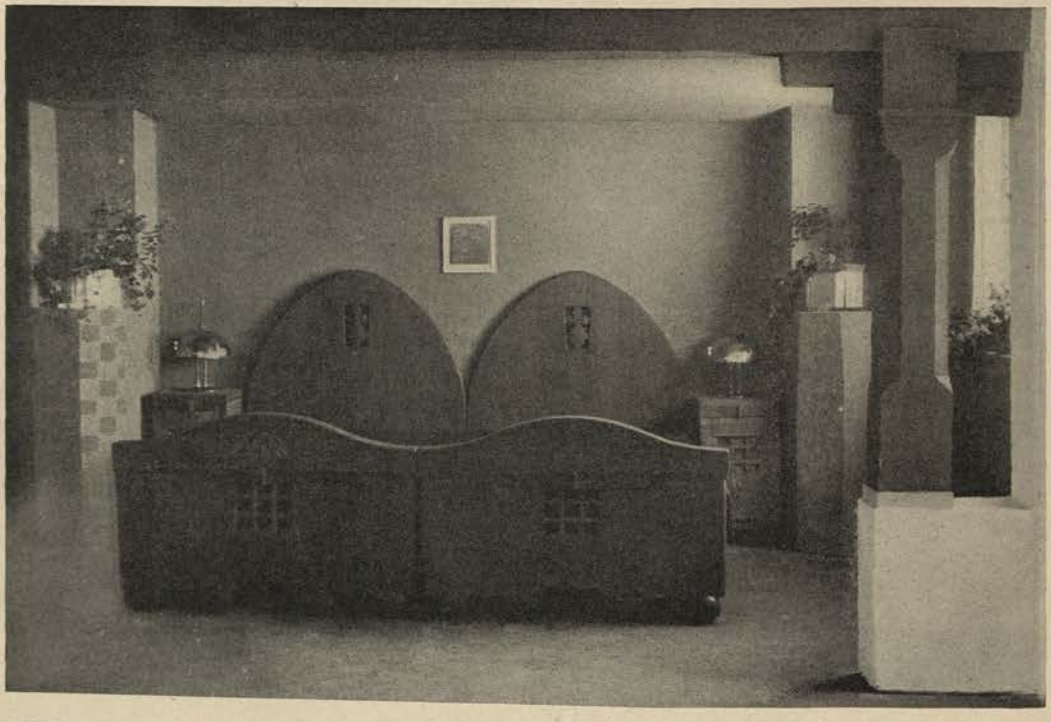
EXTERIOR AND STAIRCASE OF THE JEWISH HOME FOR AGED POOR AT BUDAPEST. BÉLA LAJTA, ARCHITECT



THE JEWISH HOME FOR AGED POOR AT BUDAPEST. BÉLA LAJTA, ARCHITECT

DINING-ROOM

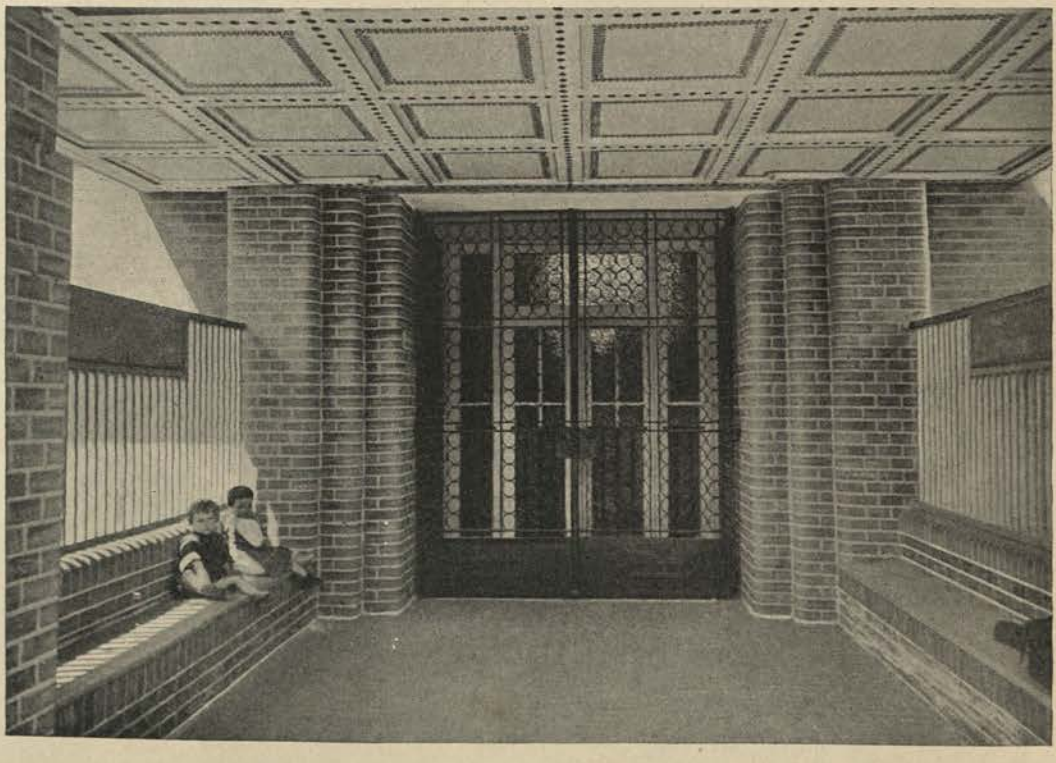
DESIGNED BY E. WIGAND, ARCHITECT



BEDROOM IN STAINED MAPLE

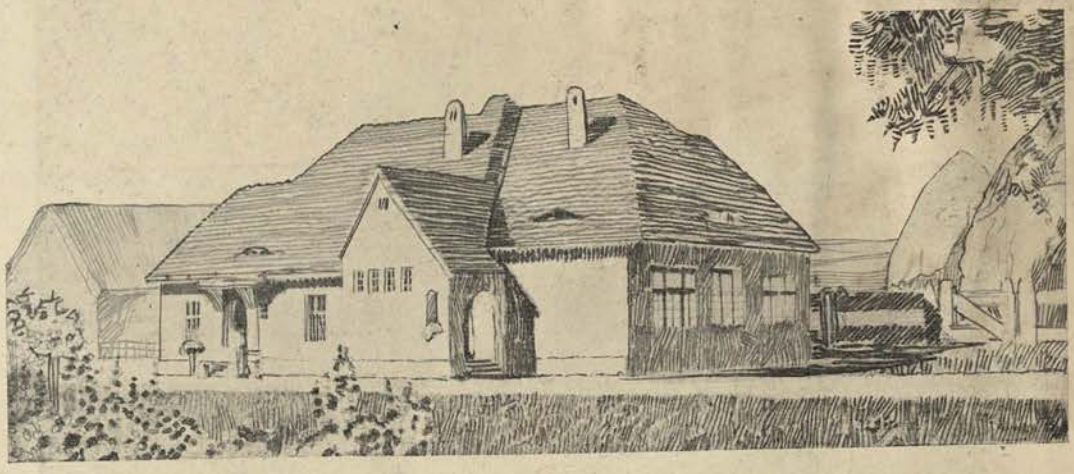
DESIGNED BY F. WIGAND, ARCHITECT

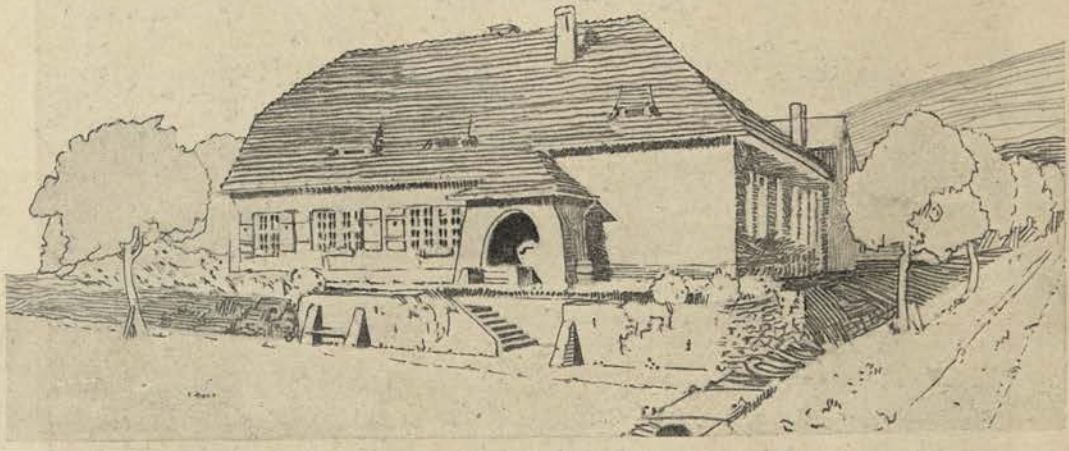
LIVING-ROOM DESIGNED BY E. WIGAND, ARCHITECT

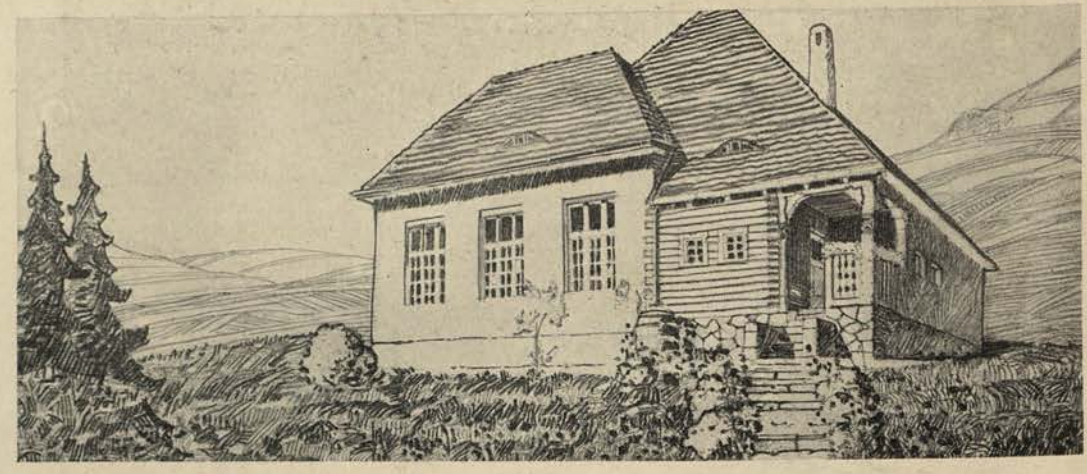


VILLA AT BUDAPEST AND ENTRANCE TO WORKMEN'S DWELLINGS. HAASZ AND MALNÁI, ARCHITECTS

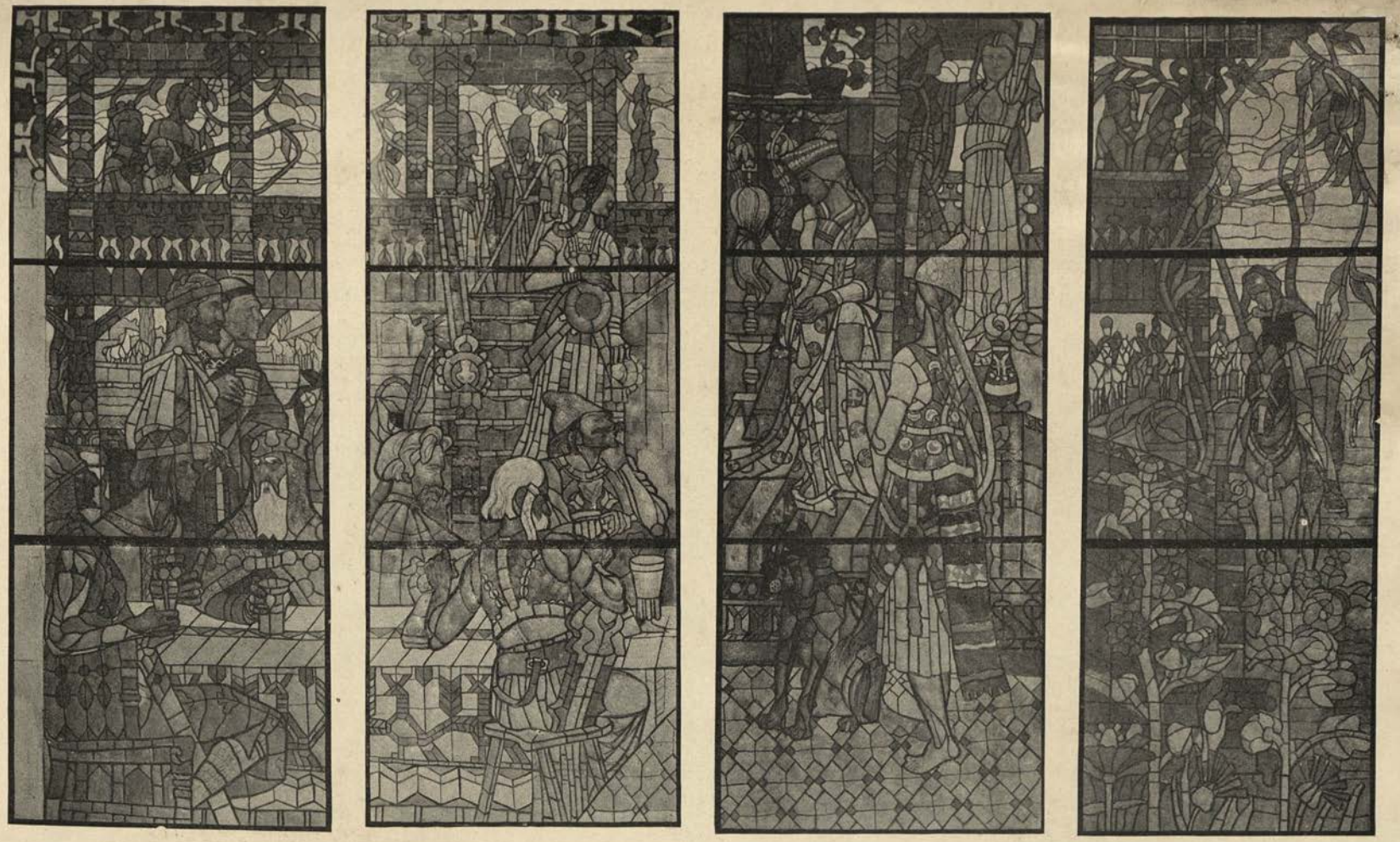
STUDY DESIGNED BY ALADÁR KRIESCH-KÖRÖSFÖI



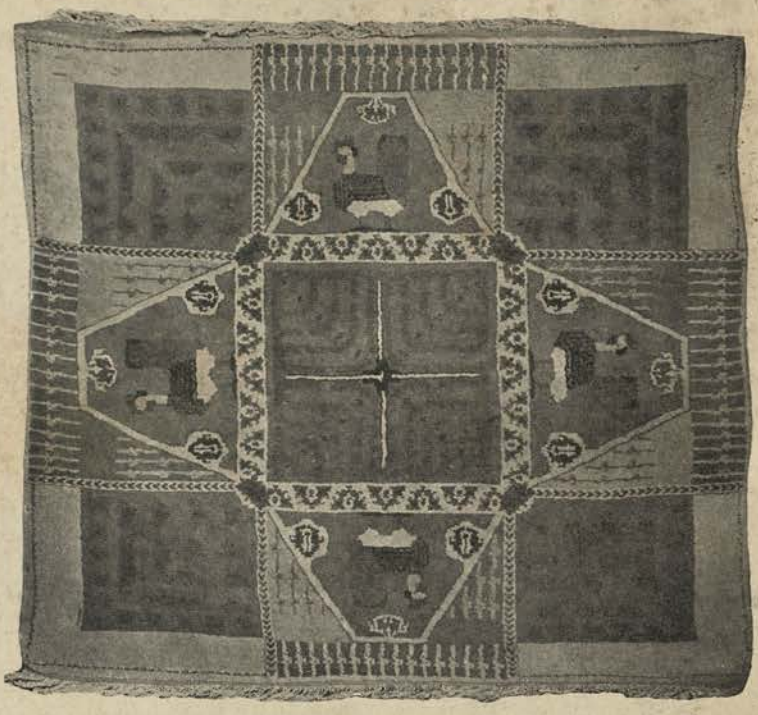




DESIGNS FOR VILLAGE SCHOOLS BY
PROF. BÉLA RERRICH, ARCHITECT

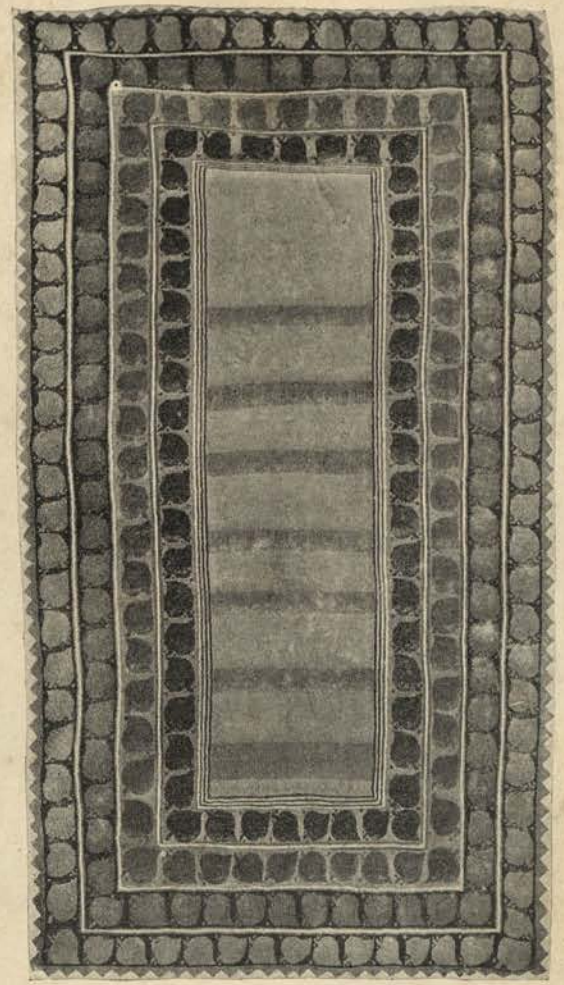


"THE FEAST OF KING ATILLA"—PORTION OF WINDOW DESIGNED BY SANDOR NÁGY, EXECUTED BY MAX ROTH

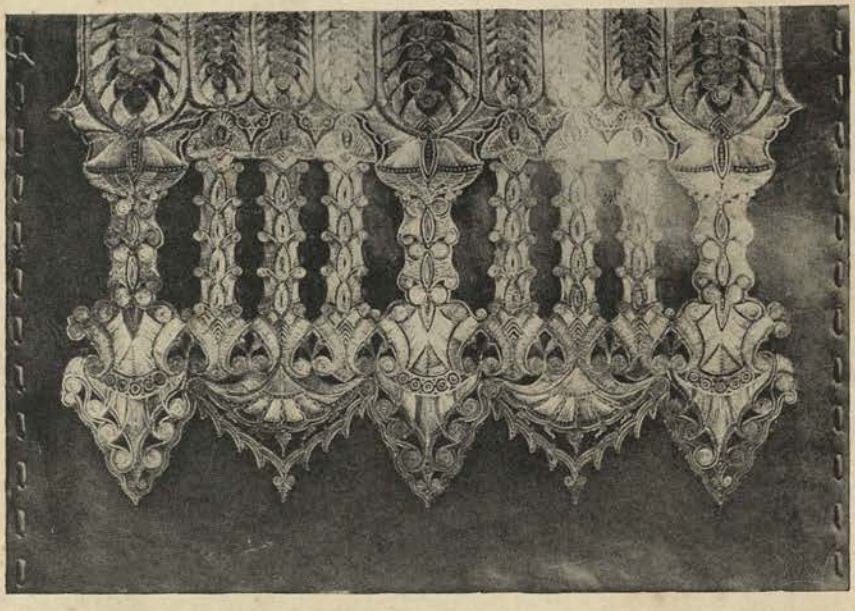


TUFTED CARPET DESIGNED BY EDWIN RAAB, EXECUTED IN THE GÖDÖLLÖ SCHOOL OF WEAVING

TAPESTRY DESIGNED BY SANDOR NÁGY, EXECUTED BY LENKE BOÉR IN THE GÖDÖLLÖ SCHOOL OF WEAVING



TUFTED RUGS DESIGNED BY ALEX. FALUS, EXECUTED IN THE KECSKEMÉT ROYAL SCHOOL OF WEAVING



LEATHER BAGS DESIGNED AND EXECUTED BY MARISKA BUKKERTI

LEATHER SCREEN DESIGNED BY PROF. ROBERT NADLER, EXECUTED IN THE ROYAL ARTS AND CRAFTS SCHOOLS, BUDAPEST

LEATHER BLOTTING-CASE DESIGNED AND EXECUTED BY MARGIT SCHILLER

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

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